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A G R A M M A R
AND
V O C A B U L A R Y
OF THE
- Afghan -
P O O S H T O O - L A N G U A G E ,

(AS SPOKEN IN THE TRANS-INDUS TERRITORIES UNDER
BRITISH RULE, &c. &c.)

BY
LIEUT.-COLONEL J. L. VAUGHAN,

BENGAL STAFF CORPS,
COMMANDANT FIFTH PUNJAB INFANTRY.

(2nd Edition)

"Rude Societies have language, and often copious and energetic language:
but they have no scientific grammar—no definitions of nouns and verbs—no
names for declensions, moods, tenses and voices."

Macaulay's History of England.

CALCUTTA:

PRINTED BY C. B. LEWIS, BAPTIST MISSION PRESS, AND PUBLISHED
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MESSRS. R. C. LEPAGE AND CO.

1864.



To

BRIGADIER J. S. HODGSON

AND

THE OFFICERS OF THE PUNJAB IRREGULAR FORCE.

THE

FOLLOWING PAGES ARE DEDICATED BY THEIR

Comrade, and sincere Well-wisher,

THE AUTHOR.

Bunnoo, March 28th, 1854.



P R E F A C E.

WHEN a work professing to be a guide to a hitherto unexplored language is submitted to the public, it may reasonably be expected of the author that he should give some account of the manner in which he became acquainted with the unknown tongue which he professes to expound, and so enable his readers to form at least a *primâ facie* judgment as to his capacity for the task. My story shall be briefly told.

In June 1850, I joined the 2nd Punjab Infantry, then forming part of the garrison of Kohat. At that time there appeared every probability that the garrison of Kohat would be engaged in constant hostilities with the Afreedees, and other tribes in the hills which enclose that picturesque valley, and I became desirous of acquiring a knowledge of Pooshtoo, the language of our expected antagonists. It may also be observed that as Pooshtoo is the only language generally understood in the British Trans-Indus districts as far South as Dera Ishmail Khan, and is besides the mother-tongue of a numerous class of the men who compose the Punjab Infantry, a knowledge of it could scarcely fail to be extremely useful to any officer in my circumstances. If more need be said to account for my commencing the study of a sufficiently uninviting language, I would remark that I have always experienced (and I doubt not the feeling is pretty generally shared) a painful sense of inferiority when unable to understand, without the aid of an interpreter, the language of those with whom duty or inclination brings me in contact.

The determination to study Pooshtoo once formed, I naturally looked about to discover what material in the shape of Gram-

mar, Dictionary, or Vocabulary was available to assist me in the task. The result of my enquiries was not encouraging. All that was then forthcoming was the scanty collection of Pooshtoo words to be found at the end of Mr. Elphinstone's admirable work.* It was not until many months later that I met with a paper in the Journal of the Asiatic Society for January 1839, purporting to be a Grammar of the Pooshtoo or Affghanee language, by Lieut. Leach of the Bombay Engineers. My sense of obligation to Lieut. Leach is not, however, very over-powering. His meagre paper, whatever its merits, was scarcely entitled to the pretentious appellation of a Grammar. It is extremely incorrect, and refers almost exclusively to the Candaharee dialect of the Pooshtoo, which is not that in most general use.

Thrown thus almost entirely upon my own resources, I commenced by daily translating into Pooshtoo, with the help of a native officer of my regiment, a native of Cabul, a number of easy colloquial sentences. These I committed to writing from his dictation, and a comparison of what he told me from day to day enabled me, ere long, to trace certain rules according to which particular terminations seemed to recur; to recognize many tenses of the auxiliary and other verbs; and finally to sketch out different declensions of nouns, adjectives, etc. and form paradigms of an active and neuter verb.

My fancied rules I tested in every possible way in conversation with persons of all classes, and went on gradually for some months adding to and correcting my Vocabulary of words. The contradictory answers I often received in the course of this practice to the same question, asked of the same or different persons, were most puzzling, and often drove me to the brink of despair; oftener still perhaps tempted me to adopt the convenient belief, which I always found even the most intelligent of those I conversed with too ready to inculcate, that Pooshtoo being a rude unfixed language, it was impossible to determine positively what was *right* and what was

* An account of the kingdom of Cabul by the Hon'ble Mounstuart Elphinstone.

wrong. A clue to much of the difficulty I experienced in this respect is to be found in the fact that the Pooshtoo of no two districts is exactly alike. Thus many words, the orthography of which I fixed in my own mind without a doubt when I heard them used by a Kohat man, were perfectly unintelligible when I heard them subsequently from the mouth of a Khut-tuck or an Afreedee.

Not long after the commencement of my studies, my regiment was ordered on service into the Trans-Indus salt district. No British troops had ever been stationed in this wild district before, and the value of even the slight acquaintance with the Pooshtoo which I could then boast, was hourly apparent, and I would fain hope had a good effect in giving confidence to the people of the country, and inducing them to bear with patience the unwonted annoyance of seeing their retired valley invaded by a regiment of foreign soldiers. In this situation, thrown into hourly communication with the country people of all ranks, called upon to listen to their complaints, and sometimes even to arbitrate in their private concerns, it may readily be believed that my acquaintance with the language increased apace. A still more favourable opportunity, however, of acquiring the language was about to offer.

The 2nd Punjab Infantry was withdrawn from the salt district, but I was ordered to remain behind at Nurree in command of a mixed force in which I was the only European. For the five next months the Mullucks and others of Nurree and the neighbourhood, became, in default of more congenial society, the companions of almost the whole of my leisure hours, of my walks, rides and exploring excursions. I suffered a perfect plethora of Pooshtoo, and strange would it have been if I had not acquired at least a thorough colloquial acquaintance with the language. But I was not satisfied with merely being able to understand and be understood by those about me. Before this I had matured in my own mind the design of the present work, and a portion of every day was allotted by me to making translations from English into Pooshtoo and sub-

jecting the same to the approval and criticism of my numerous Pooshtoo visitors.*

I beg in this place to disclaim all pretension to the character of an oriental scholar, in the usual acceptation of the term. Of Arabic and Persian I know little beyond what I have picked up in the course of my study of the Pooshtoo, or had formerly acquired when studying for the Military Interpreter's examination. That I have entered the lists of oriental scholarship at all, by the publication of the following pages, is attributable partly to the interest I naturally feel in a language of which circumstances have made me, to a certain extent, the pioneer : and partly because I believe that the work with all its imperfections (and I take the opportunity of saying that the name of these is, I fear, Legion) will be useful to my comrades and others, who are serving in our Trans-Indus districts.

I think I have only to add, on this subject, that a grateful recollection of the benefit I derived, when studying Oordoo, from the perspicuous arrangement of Dr. Yates's Hindoostanee Grammar, has induced me to imitate it pretty closely in the arrangement of the corresponding portion of this work.

Having thus discharged what I think a duty to the public in explaining the circumstances which have led me to come before it in the character of an author, I shall devote a few lines to a brief notice of the Pooshtoo language and literature.

Pashtoo, Pooshtoo, or Pookhtoo, as the name is variously pronounced, is the language of the country familiar to the English reader under the name of Affghanistan, and also of the numerous clans which people the alternate mountains and valleys between Affghanistan and the Indus, from Dera Ismail Khan upwards as far as the Hindoo Coosh. It is a language containing many words peculiar to itself, but sharing many

* I also commenced the study of the Pooshtoo authors, beginning with a little work entitled "Rasheed-ool-Bayan," (a well known Pooshtoo text book containing an exposition, in doggerel rhyme, of the rules and tenets of the Mahommedan religion) and afterwards reading some of the odes of Rahmaun and other Affghan poets.

others, some in a slightly altered form, in common with Arabic, Persian, Hindee, Hindoostanee and Punjabee. It is easy enough to account for the presence of Arabic and Persian words in the Poooshtoo Vocabulary, but less so, for that of numerous Hindee and Punjabee words. I confess myself unable to solve the initiatory question, of whether the Punjabee and Hindee dialects have borrowed from the Poooshtoo, or the Poooshtoo from the Punjabee and Hindee. The question is one for the consideration of the antiquary, and student of comparative philology. I venture, however, to suggest, that the propinquity into which, for so many generations, the people of Affghanistan and India have been thrown, in the characters of invaders and invaded, is sufficient to account for a considerable affinity having grown up between the languages of the two countries. This affinity, it must be remarked, is something more than a simple community in the matter of certain words. A strong agreement also subsists between the idioms of the two languages. Perhaps the most striking illustration of this that I can adduce, is the fact, that the instrumental construction, a construction I believe unknown in any other language, is common to both the Poooshtoo and Hindee.

Mr. Elphinstone has remarked with reference to the Poooshtoo language, that the "dialects of the East and West, differ not only in pronunciation, but in the words they make use of, to a degree at least equal to the difference between Scotch and English." It is with reluctance that I presume to differ from such an authority as Mr. Elphinstone, and particularly in this instance, because I have had little personal experience of the "Western" Poooshtoo, which I take to mean the Poooshtoo of Candahar, Herat, etc. I cannot, however, but think that Mr. Elphinstone has overstated the difference between the two dialects. It is certain that the standard Poooshtoo authors composed their works in a common dialect, and that they are equally read and understood in Eastern and Western Affghanistan, for instance, at Peshawur and at Candahar. Rahmaan, the most celebrated of them, was a native of the Peshawur

district, and it may be presumed wrote in the dialect of his native country. If the difference between the dialects of the East and West were as great as Mr. Elphinstone states it to be, I presume that Rahmaun's works would be scarcely intelligible in Candahar, and that the dialect of the West would possess a literature of its own, which I have never heard that it does. What I have said of Rahmaun holds equally good of the other Pooshtoo classical authors, Ahmud Shah, Khooshaul Khuttuck, etc. who all possess a general, not merely local reputation. The main point of difference between the dialects of the East and of the West I take to consist in pronunciation. The Eastern Pooshtoo employs the sounds of ج , خ and ك in many instances where the Western dialect substitutes the softer sounds of ز and ش. The effect of this difference is that the Eastern Pooshtoo is more guttural and harsh, the Western more euphonious and soft. The substitution, however, of the softer for the harsher sounds is not peculiar to the West of Affghanistan. Many of the tribes inhabiting the Soolimane mountains, and some of those still nearer to the course of the Indus, adopt the softer pronunciation. On the whole, I am inclined to believe that what Mr. Elphinstone calls the Eastern Pooshtoo, which is the Pooshtoo of Rahmaun and other standard classical authors, is the pure and standard dialect of the language: and that all variations from it, are to be looked upon as mere provincial *patois*. As I commenced by saying, however, I offer this opinion with much diffidence, and subject to correction.

I think the student will derive both pleasure and profit from perusal of some of Rahmaun's Odes. This poet flourished in the latter half of the last century. His love sonnets are for the most part inane and trashy in the extreme, but some of his more serious productions are both in language and sentiment of a superior order. His poetry is decidedly much superior to that of Ahmud Shah, who has a considerable reputation. I consider, however, that for all colloquial purposes, the student need not go deeper into Pooshtoo literature than to master the easy doggrel of the "Rasheed-ool-Bayan" before mentioned.

In conclusion, I have only to say that I am quite prepared to expect that those who succeed me in the study of the Pooshtoo language will be able (and particularly if they should bring to the task a good knowledge of the Persian and Arabic languages) to detect numerous errors and omissions in these pages. Wherever I am proved to be wrong, I hope I shall have temper and good sense enough to be grateful to my corrector. I profess only to pioneer the way for future better qualified successors. One word of caution I may be permitted to offer to embryo critics not to criticise rashly and on imperfect information derived from a detached and solitary passage in a perhaps incorrectly copied manuscript, nor on the untested and unsupported *dictum* of a Moollah, however great his reputation for learning. I have not worked out the following pages without deriving much experience on both those points.

PART I.

—

A G R A M M A R

OF THE

POOSHTOO LANGUAGE.

POOSHTOO GRAMMAR.

Chapter I.

OF THE ALPHABET, ETC.

1. The Pooshtoo language, though it has unquestionable claims to be considered an original tongue, yet contains a large admixture of Arabic and Persian words, as well as possesses many in common with the dialects of Hindoostan and of the Punjab. The Arabic and Persian words have for the most part passed into the Pooshtoo without undergoing any alteration : on the other hand, many of those words which it shares in common with the Hindee and Punjabee languages, appear in Pooshtoo under a form differing slightly from that under which they are familiar to the student of the other languages named.*

* For instance, the aspirate in Pooshtoo never succeeds a consonant without the intervention of a long or short vowel. Hence the Hindee words *دھول* *dhól*, a drum, *دھال* *dhál*, a shield, *تھگ* *thag*, a robber, are met with in Pooshtoo in the shape of *دول* *dól*, *دال* *dál*, and *تگ* *tag*, respectively. Again the Pooshtoo verbs *لکھل* *likál*, to write, *گنرل* *ganrál*, to count, *منل* *manál*, to obey, etc. etc. are clearly identical with the corresponding Hindee verbs, *لکھنا*, *گانا*, *ماننا*, (*likhná*, *ginná*, *mánná*.)

2. The Pooshtoo language is written in the Persi-Arabic character, and generally in the "Naskh" form of that character : but as some of its sounds are not represented by any letters of the Persi-Arabic alphabet, these sounds are indicated by additional points or marks affixed to the nearest Persian letter. Six of the Persian letters are thus distinguished.

First. A small loop* subscribed below each of the letters ت, د, and ر, indicates that those letters are linguals, not dentals, and are to be sounded like the hard ت, د, and ر, of the Hindoostanee language. These letters are denoted, in the following pages, by the mark usually employed in Oordoo typography, thus ت, د, ر

Secondly. The letter ن written with one dot or point above, and one below, bears the sound of خ or ش respectively, according to the locality in which it is used. In what Mr. Elphinstone calls "Eastern" Pooshtoo, by which is to be understood the Pooshtoo of the Eusufzye country, of the Peshwar valley, of Swât, Bonêr, Kohât, etc. etc. this letter is sounded as خ : In some parts of Affghanistan again, and particularly in the southern and western portions of that country, this letter bears the sound of ش. In the following pages, this letter is written in the Roman character kh.

Thirdly. A letter in the form of ر, but with the addition of one point above and one below ر, bears in like manner the sound of ک and گ respectively according to locality, namely, to speak generally, of ک among

* This is the mark by which the lingual letters are distinguished from the dental in most of the Pooshtoo manuscripts : but other marks also are used for the same purpose, apparently according to the whim of the copyist.

the eastern Affghans; and of *j* among the western. In the following pages, this letter appears in the Roman character as *g*.

Fourthly. A letter in the form of the Persi-Arabic *ج*, *چ*, *جھ*, but *superscribed* with *three* dots or points like those of *ش* (written thus, *چھ*). This letter has in some words the sound of *z*, in others of *s*, and in others again of *ts*. In the following pages it appears in the Roman character as *z*, *s*, or *ts* according to its pronunciation.

3. Besides the above there are two compound letters peculiar to the Pooshtoo language. These are

First. *نر* (*nr*) namely, a nasal *nún* and harsh *j*, forming a sound very difficult of acquirement, but an approximation to which may be obtained by sounding the harsh *r* through the nose.

Second. *کشی* (*ksh*). A letter compounded of *ک*, and the *kshén* above explained, bearing a sound analogous to the *csk* of the Sanscrit, and seeming to indicate the partially Sanscrit origin of the language. In the "Eastern" Pooshtoo, however, this letter is generally both written and sounded as a simple *ک*.

4. It may save the reader some trouble and confusion to remark in this place that consonants in Pooshtoo are never followed by an aspirate, without the intervention of a short or long vowel. Hence in the following pages whenever in the Roman character *h* follows *g* or *k*, those letters are invariably to be read as *gh* or *kh* respectively.

5. The vowels, or vocal sounds, of the Pooshtoo correspond very nearly with those of the Persian language, as enumerated by the learned Professor Forbes,

in his valuable Persian Grammar (1844). They are ten in number, as follows :

1stly. The three short, or primitive vowels known as *zabar*, *zer* and *pesh*, and shown in the following syllables, *بَد* *bád*, *بِ* *bíd*, *بُ* *búd* (pronounced *bood*).

2ndly. Three long vowels corresponding to the above, formed by introducing the homogeneous letters of prolongation, namely, *ا* *yi* and *و*, immediately after the *zabar*, *zer* and *pesh* respectively, as shown in the syllables *بَاد* *bád*, *بِيد* *bíd*, *بُود* *búd*.

3dly. Two diphthongs, as in *بَايد* *baid*, the *ai* pronounced very nearly as *ai* in *straight* : and *بَاود* *baud*, the *au* pronounced like our *ou* in loud.

4thly. The two long vowels, distinguished as *Maj-húl*, or *Unknown*, (from their sound being unknown in the Arabic language) as in *بَيْل* *bél*, pronounced like the English word *bail*, and *رُوز* *róz*, pronounced like the English word *rose*.

Note.—It is to be observed that in the Pooshtoo Manuscripts, the short and long vowels are often employed almost indiscriminately, (") *zabar*, (.) *zer* and (') *pesh* being constantly written for the long vowels *ا*, *ي* and *و*, and, *vice versá*, the long vowels *ا*, *ي* and *و*, being constantly written for *zabar*, *zer*, and *pesh* respectively. Unless he bears this in mind, the student will be repeatedly perplexed in perusing the Pooshtoo Authors. The same remark it is believed holds good of the Arabic language.

6. It only remains to explain the system of Romanizing adopted in the following pages. It is the same as that used by Dr. Yates in his Grammar of

the Hindoostanee language (7th edition, 1845) and probably as such already familiar to the majority of readers. Accordingly, *a* is always to be pronounced short as *a* in *woman*, *adrift* : *á* is always long, as *a* in *mar*, *art* : *i* is short as in *pin* ; *í* is long as in *police* ; *u* is short as in *bull*, *pull* : *ú* is the same letter elongated, and pronounced as *u* in *pure*, *cure*, etc. ; *o* is always long as in *slow*, *go* : the diphthong *ai* is to be pronounced less like *ai* in *aisle* than like *ai* in *straight*, and in fact is scarcely distinguishable from the sound which is to be given to *e*, which is that of *a* in *say*, *date* ; the diphthong *au* is to be pronounced like *au* in *Surrey* ~~on the continent of Europe~~, or like *ou* in *loud*.

Chapter II.

OF NOUNS.

(1) *Of the Declension of Nouns.*

7. There are two Genders in Pooshtoo, the masculine and the feminine ; and two Numbers, the singular and the plural.

8. The Cases may be considered as seven in number, namely, the Nominative, the Genitive or Possessive, the Instrumental, the Dative, the Accusative, the Vocative, and the Ablative.

9. Certain classes of Nouns in Pooshtoo are subject to inflection, that is change, or add to their normal termination (that of the nominative case singular) in the following cases, namely, the genitive, instrumental, dative, vocative and ablative. These will therefore be called the inflected cases.

10. The genitive case is recognized by the sign *da*, prefixed to the noun, etc. : the dative by the sign *ta*, following the noun, etc. (*la*, *lara*, and *wata* are sometimes substituted for *ta*). The vocative is indicated by prefixing some Interjection, as *ai*, etc.

to the noun, and often by adding *l* or *n* to the final letter : *la* before the noun, etc. either followed or not by *na*, denotes the ablative case. The instrumental case is simply inflected, if the noun, etc. admits of inflexion, and is undistinguished by any sign either prefix or affix.

11. Nouns, without exception, end in the nominative case singular, in one or other of the four following terminations ; namely,

1st. *أى* *ai*, i. e. the diphthong compounded of *ye*, and *i zabar*.

2nd. A Consonant, including the letters *ر* and *ي* when used as consonants.

3rd. In *إى* *i*, i. e. the long vowel compounded of *ye*, and *i zer*.

4th. *ا*, i. e. what is known in Arabic, etc. as the *Ha'e mukhtaf*, the obscure or imperceptible *h*.

12. Nouns of the first two of these terminations, namely, *أى*, or a consonant, are, with a few exceptions, mostly in the case of words the gender of which is sufficiently indicated by their meaning, masculine ; and nouns of the third and fourth of the preceding terminations, namely, *إى*, and *ا*, are, with similar exceptions, feminine. The language may therefore be considered to possess four principal Declensions of Nouns, the first of which ends in *أى* *ai*, the second in any consonant, both masculine : the third in *إى* *i*, and the fourth in *ا*, both feminine. An example of each of the four Declensions is given below.

FIRST DECLENSION (masc.)

سړي *sarai*, a man, a person.*Singular.*

Nom.	سړي	<i>sarai</i> , a man.
Gen.	د سړي	<i>da sarí</i> ,* of a man.
Instr.	سړي	<i>sarí</i> , by a man.
Dat.	سړي ته	<i>sarí ta</i> , to a man.
Acc.	سړي	<i>sarai</i> , a man.
Voc.	اي سړي	<i>ai saríya</i> , O man.
Abl.	له سړي نه	<i>la sarí na</i> , from a man.

Plural.

Nom.	سړي	<i>sarí</i> , men.
Gen.	د سړيو	<i>da sariyo</i> ,† of men.
Instr.	سړيو	<i>sariyo</i> , by men.
Dat.	سړيو ته	<i>sariyo ta</i> , to men
Acc.	سړي	<i>sarí</i> , men.
Voc.	اي سړيو	<i>ai sariyo</i> ! O men !
Abl.	له سړيو نه	<i>la saríyo na</i> , from men.

SECOND DECLENSION (masc.)

کت *Kat*, a bed.*Singular.*

Nom.	کت	<i>kat</i> , a bed,
Gen.	د کت	<i>da kat</i> , of a bed,

* The sign of the genitive is often written as if it formed one word with the noun. Thus د سړي *dasarí*, not (as in the text) د سړي *da sarí*.

† The inflected cases of the plural of this declension are often contracted : thus سړو *saro*, for سړيو *sariya*.

Instr.	کت	<i>kaṭ</i> , by a bed.
Dat.	کت ته	<i>kaṭ ta</i> , to a bed.
Acc.	کت	<i>kaṭ</i> , a bed.
Voc.	ای کته	<i>ai kaṭa</i> ! O bed !
Abl.	له کت نه	<i>la kaṭ na</i> , from a bed.

Plural.

Nom.	کټونه	<i>kaṭúna</i> , beds.
Gen.	ده کټونو	<i>da kaṭúno</i> , of beds.
Instr.	کټونو	<i>kaṭúno</i> , by beds.
Dat.	کټونو ته	<i>kaṭúno ta</i> , to beds.
Acc.	کټونه	<i>kaṭúna</i> , beds.
Voc.	ای کټونو	<i>ai kaṭuno</i> ! O beds !
Abl.	له کټونو نه	<i>la kaṭúno na</i> , from beds.

THIRD DECLENSION.

ښځه *Khiza*, a woman (fem.)

Singular.

Nom.	ښځه	<i>khiza</i> , a woman.
Gen.	ده ښځې	<i>da khize</i> , of a woman.
Instr.	ښځې	<i>khize</i> , by a woman.
Dat.	ښځې ته	<i>khize ta</i> , to a woman.
Acc.	ښځه	<i>khiza</i> , a woman.
Voc.	ای ښځې	<i>ai khize</i> ! O woman !
Abl.	له ښځې نه	<i>la khize na</i> , from a woman.

Plural.

Nom.	ښځې	<i>khize</i> , women.
Gen.	ده ښځو	<i>da khizo</i> , of women.
Instr.	ښځو	<i>khizo</i> , by women.
Dat.	ښځو ته	<i>khizo ta</i> , to women.
Acc.	ښځې	<i>khize</i> , women.
Voc.	ای ښځو	<i>ai khizo</i> ! O women !
Abl.	له ښځو نه	<i>la khizo na</i> , from women.

FOURTH DECLENSION.

* اوسئي *Osaí*, a deer (fem.)*Singular.*

Nom.	اوسئي	<i>osa'í</i> , a deer.
Gen.	ده اوسئي	<i>da osa'í</i> , of a deer.
Instr.	اوسئي	<i>osa'í</i> , by a deer.
Dat.	اوسئي ته	<i>osa'í ta</i> , to a deer.
Acc.	اوسئي	<i>osa'í</i> , a deer.
Voc.	اي اوسيه	<i>ai osa'iya</i> ! O deer !
Abl.	له اوسئي نه	<i>la osa'í na</i> , from a deer.

Plural.

Nom.	اوسئي	<i>osa'í</i> , deer.
Gen.	ده اوسيو	<i>da osa'iyo</i> , of deer.
Instr.	اوسيو	<i>osa'iyo</i> , by deer.
Dat.	اوسيو ته	<i>osa'iyo ta</i> , to deer.
Acc.	اوسئي	<i>osa'í</i> , deer.
Voc.	اي اوسيو	<i>ai osa'iyo</i> ! O deer !
Abl.	له اوسيو نه	<i>la osa'iyo na</i> , from deer.

13. To the above four declensions may be added a fifth, according to which a few plural nouns ending in *ه* are declined. Words of this declension with the exception of *اوبه* *oba*, water, which is feminine, and possibly some few others, are of the masculine gender.

* In Pooshtoo MSS. this word, and others with a termination of similar sound, is written with a single *ي*, and without the sign of *hamza* (ء) : thus, *اوسي*. As this mode of writing has arisen apparently from the ignorance of the copyists, and could not fail to be very puzzling to the learner, the orthography of the text has been adopted throughout this edition.

FIFTH DECLENSION.

وینهنه *wekhta*, hair (masc.)

(Singular wanting.)

Plural.

Nom.	وینهنه	<i>wekhta</i> , hair.
Gen.	ده وینهنه	<i>da wekhto</i> , of hair.
Instr.	وینهنه	<i>wekhto</i> , by hair.
Dat.	وینهنه ته	<i>wekhto ta</i> , to hair.
Acc.	وینهنه	<i>wekhta</i> , hair.
Voc.	ای وینهنه	<i>ai wekhto</i> ! O hair.
Abl.	له وینهنه	<i>la wekhto na</i> , from hair.

14. A very few nouns end in *û*, as غوا *ghwá*, a cow, *mlá*, the loins, شا *shá*, the back, etc. These nouns are indeclinable, or rather not susceptible of inflexion in the cases of either singular or plural, and except a few *denominatives* (i. e. nouns denoting calling or profession,) adopted into the language from the Arabic and Persian are invariably of the *feminine* gender.

15. The reader will do well to note the following words, which are to be considered as feminine plurals of the third declension, the singular of which is not in use. They are all declined regularly like the plural of *khiza* :—

وړبشي *wurbushe*, barley : شولي *shole*, rice (the plant) : وړیجی *wrije*, rice (the threshed grain) : شلومبې *shlombe*, شملې *shumle*, and تروې *tarwe*, all signifying butter-milk ; خولي *khwale*, perspiration : ابرې *ire*, ashes : واورې *wáure*, snow : زړې *ziwe*, matter (*pus*) : وینې *wine*, blood : غنې *ghane*, thorns : پچې *pache*, dung, (of a camel, etc.) دړې *dure*, dust ; with perhaps a few others.

(2) *Of the Gender of Nouns.*

16. The general rule for distinguishing the gender of Nouns has been given above (Art. 12). The exceptions are so few and simple that they need cause the student very little trouble or perplexity. In fact, almost all the exceptions explain their own gender. Thus the following words of the feminine terminations are masculine:—

ترا *tra*, an uncle : میلمه *melma*, a guest : میرزا *mera*, a male : سپاهی *sipáhi*, a soldier : ماما *mámá*, a maternal uncle : ملا *mullá*, a learned man, etc. etc.

And the following words of the masculine terminations are feminine:—

مور *mor*, a mother : خور *khor*, a sister : لور *lúr*, a daughter : ناروی *náwai*, a bride, etc. etc.

17. There is a rule in Hindoostanee (Oordoo) that nouns ending in ت are feminine. This rule does not hold good in Pooshtoo. Such nouns as خدمت *khidmat*, ملامت *malámat*, etc. being of the 2nd Declension are masculine. The rule is absolute, that, with the exceptions noted in Art. 16, nouns ending in a consonant are of the masculine gender.

18. It remains to notice some of the ordinary methods by which feminine nouns are formed from masculines.

1st. Feminines are formed from masculine nouns ending in any consonant and denoting animate objects by adding the feminine termination : ا (*hâe-mukhtafi*) to the last letter. Thus ملک *malak*, a chief, ملکه *malaka*, a chief's wife ; اُکھ *úkh*, a camel, اُکھا *úkha*, a female camel ; چرگ *chirg*, a cock, چرگا *chirga* a hen.

2nd. If the masculine noun end in *ai* (first declension) and, as in the first case denote an animate object, a feminine noun is formed from it by changing the diphthong into *í* to which a slightly elongated sound is given, very nearly resembling what it bears in Oordoo when written with the sign called *hamza* as in the word *كُنِي ka'í* several. Thus *خَسِي khsai*, a calf (male) *خَسْنِي * khsa'í* a female calf : *أَرْكِي orkai*, a boy *أَرْكْنِي orkái*, a girl : *سَيِي spai*, a dog, *سَيْنِي spa'í*, a bitch.

19. It may be well to observe that the male and female of some of the larger animals are denoted by totally different words :—just as in English, the cow, the bull—the horse, the mare. Thus *سَنْد sanda*, a male buffalo, *مَيْنَه mekha*, a female buffalo : *أَس as*, a horse *اَسْپَه aspa*, a mare : *غَوَائِي ghwá'e* a bull, *غَوَا ghwá*, a cow.

(3) Of Number.

20. The ordinary methods of forming the plurals of nouns from the singular have been seen in the declensions. Certain additional methods are, however, occasionally adopted, which will be noticed in this place.

21. Masculine nouns denoting calling or profession (or what are technically called “denominatives”), as well as most masculine nouns denoting animate objects, form the nominative plural by the addition of *آن án* or *يَان yán* to the nominative singular, as in the following examples :—

* Although the *hamza* is made use of in the text the better to distinguish the fem. from the masc., the reader will find no such help in ordinary Pooshtoo MSS.

ملک *malak*, a chief, *plur.* ملکان *malakán*.

سپاهی *sipáhi*, a soldier, *plur.* سپاهیان *sipáhiyán*.

ملا *mulla*, a learned man, *plur.* ملایان *mulláyán*.

چرک *chirg*, a cock, *plur.* چرگان *chirgán*.

اوبیس *úkh*, a camel, *plur.* اوبسان *úkhán*.

دشمن *dukhman*, an enemy, *plur.* دشمنان *dukhmanán*.

غواهی *ghwáe*; a bull, *plur.* غواهیان *ghwáiyán*.

22. Sometimes, and particularly if the noun terminate in و, گان *gán* is added instead of آن *án*, as پیشو *pishú*, a cat, پیشوگان *pishúgán*, تار *tárú*, a black partridge, تارگان *tarúgán*.

23. All the above plurals are declined according to the following example :—

	چرگان	<i>Chirgán</i>	cocks.
Nom.	چرگان	<i>chirgán</i> ,	cocks.
Gen.	ده چرگانو	<i>da chirgáno</i> ,	of cocks.
Intr.	چرگانو	<i>chirgáno</i> ,	by cocks.
Dat.	چرگانوته	<i>chirgáno ta</i> ,	to cocks.
Acc.	چرگان	<i>chirgán</i> ,	cocks.
Voc.	ای چرگانو	<i>ai chirgáno</i> !	O cocks.
Abl.	له چرگانوته	<i>la chirgáno na</i> ,	from cocks.

24. The inflected cases of words of this class sometimes contract آنو into و; thus چرگوته, for چرگانوته (*chirgo ta*, for *chirgáno ta*,) to cocks.

25. But a few denominatives, and masculine nouns denoting animate objects, are an exception to the foregoing rules, and form the nominative plural like other nouns of the second declension. Thus, غل *ghal*, a thief, plural, غلونه *ghalúná* : * آس *ás*, a horse, plural, آسونه *ásiúna*.

* In some localities, shortened into غله *ghla*.

26. Some few denominatives, again, as well as other nouns, form their plural quite arbitrarily. Thus سور *sor*, a horseman, plur. سوارو *swára*; میلمه *melma*, a guest, plur. میلمانه *melmána*: رڅ *wraz*, a day, plur. رڅه *wraza*: واده *wáda*, marriage, plur. وادهنه *wáddúna*: پسه *psa*, a sheep, plural پسونه *psúna*; زړه *zırh*, the heart, plural زړونه *zırúna*; کال *kál*, a year, plur. کالونه *kálúna*, but oftener کاله *kála*.

27. Nouns denoting consanguinity or relationship are exceedingly irregular in the formation of the plural, as will be seen by the following specimens:

پلار *plár*, a father, plur. پلاران *plárán*: مور *mor*, a mother, plur. میندې *mainde*: خور *khór*, a sister, plur. خړوندې *khwainde*: لور *lúr*, a daughter, plur. لونړه *lúnra*; زوی *zo'e*, a son, plur. زامن *záman*: * ورور *wror*, a brother, plur. ورورونه *wrúnra*: تربور *tarbúr*, a cousin, plur. تربورونه *tarbúrúna*, etc. etc.

(4) Of Case.

28. The *Genitive* or *Possessive Case* will be best understood from the following examples, and it need only be observed that in this language *the thing possessed* is put last, as in Oordoo. *Examples*:—

زما آس *Zamá ás*, my horse, ستاده غواڅسي *stá da ghwá khsai*, your cow's calf. ده هغه ده پلار ورور *da hagma da plár wror*, his father's brother. ده هغه ده پلار ده خور سښتن *da hagma da plár da khór sakhtan*, his father's sister's husband.

29. *The Instrumental Case* need cause no perplexity to those who are acquainted with Oordoo, the construction in both languages being perfectly analo-

* زویو *Zoyo*, however, occurs in at least one passage that the author is acquainted with of a standard Pooshtoo Author, as the inflected plural of زوی *Zo'e*.

gous, although the use of the Instrumental is carried further in Pooshtoo than in Oordoo. It may be explained as follows.

In English the agent of all transitive verbs is put in the nominative case, and the object in the accusative; the verb, under all circumstances, agreeing with its agent, or nominative case, in gender, number and person. In Pooshtoo, however, this rule only holds good so long as the transitive verb is used in the present or future tenses. If it be used in any of the past tenses, the construction undergoes a complete inversion: the instrumental case takes the place of the nominative, and the nominative the place of the accusative, and the verb agrees with its nominative case, that is, not its agent but its object, in gender, number and person. Thus, "The man (nom.) has beaten the woman (acc.)" *sarí* (instr.) *khiza* (nom.) *wahalí da* (3rd pers. sing. fem. to agree with *khiza* :) "A man has beaten me" *sarí za* *wahalai yam* : *sarí* being the instrumental, *za* the nominative, and the verb being in the first person singular masculine to agree with the object *za*. *Ta chá wahalai ye* who has beaten you? *chá* being the instrumental case, *ta* the nominative, and the verb being in the second person singular masculine, to agree with the object *ta*.

30. The explanation which has been given of the instrumental construction in Oordoo though not entirely satisfactory, holds equally good of it in Pooshtoo, namely, that the verb, though active in form, is passive in signification. This being admitted, the foregoing examples would be construable, thus : *sarí khiza wahalí da*, by the man the woman has been beaten :

sarī za wahalai yam, by a man I have been beaten : *Ta chá wahalai ye*, by whom have you been beaten ?

31. It is to be remarked that whereas in the corresponding construction in Oordoo, the rules of that language admit of the object of a transitive verb in a past tense being put in the accusative case, and the verb used impersonally in the third person singular,—which construction is always adopted when the object of the verb is any one of the personal pronouns, or a living thing—in Pooshtoo no such option is allowed, and the rule is absolute which requires that the object of the verb be put in the nominative, and that the verb agree with it in gender, number and person.

32. It is also to be remarked, as being a deviation from the practice of the Oordoo language, that the instrumental construction is required to be used with the *imperfect tense*. Thus ما خبري کولي *má khabare kawale*, I was talking.

33. In these instrumental constructions, the nominative,—that is the object of the verb—is sometimes omitted, in which case the verb either agrees with the object understood, or, if the object be obscure, is put in the third person singular masculine. Thus, ئي تابللم *chá wahalai ye*, who has beaten you ? ما وويل *tá balalam*, were you calling me ? ويلي داسي وک *wale de dase waka*, why did you do thus ? ما وليد *má walidu chi*, etc. I saw that, etc. where the ensuing sentence is the object of the verb.

34. The *Dative Case* requires no illustration.

35. The *Accusative Case*. When transitive verbs occur in any but their past tenses, they agree with the agent, *i. e.* the nominative case, in gender, number

and person, and govern the object in the accusative, according to the ordinary rules of Grammar. Thus سَرَي بَشَه وهی *sarai* (nom.) *khiza* (acc.) *wahí*, the man is beating the woman : زَمَا گَناء و بَشَه *zamá gunáh waba-kha*, pardon my fault.

36. The *Vocative Case*. It was observed (Art. 10) that the Vocative is indicated by the prefix of an Interjection, as ای *ai*, and often by the addition of ا or ؤ (*a*) to the final letter. The use of the latter (ا or ؤ) is, it will be found, generally confined to the singular number of nouns ending in a consonant or in ي : اِي سَرِيَه *Ai sariya*, O man ; اِي وِرور *Ai wrora*, O brother ! If the last letter of the Vocative case be a vowel, ي must be inserted between it and the Vocative termination, as in the first of the preceding examples, and in the following ; اِي غَرَايَه *Ai ghwdya*, O cow. In less formal invocations the interjection is generally omitted if the Vocative can be distinguished without it : هَلَكَا تَه خُرَك نِي *Halaká ! ta sok ye ?* Boy ! who art thou ?

Chapter XXX.

OF ADJECTIVES.

37. Adjectives, with few exceptions, admit of being resolved into three Declensions.

38. 1st DECLENSION. The first and most common declension comprises all Adjectives which end in a consonant. These adjectives remain uninflected in the cases of the masculine singular. They add *a*, (*ha'e mukhtafi*) to the last letter to form the feminine, which is declined in both numbers like feminine nouns of the same termination (vide *khiza*, 3rd Declension). The masculine plural of these adjectives will be seen by the following example :

گُذ *Guḍ*, lame. (*Plural.*)

Nom.	گُذ	<i>guḍ</i> , lame.
Gen.	دِ گُذَر	<i>da guḍo</i> , of lame.
Inst.	کُذَر	<i>guḍo</i> , by lame.
Dat.	تِه گُذَر	<i>guḍo ta</i> , to lame.
Acc.	گُذ	<i>guḍ</i> , lame.
Voc.	ای گُذَر	<i>ai guḍo</i> , O lame !
Abl.	لِه گُذَر	<i>la guḍo na</i> , from lame.

39. *2nd DECLENSION.* The few adjectives which end in *اِي* are declined in the masculine of both numbers like *سَرَي sarai* (1st declension of nouns). They form the feminine according to the rule given at Article 18 for forming a feminine noun from a masculine of the first declension, namely, by changing the final diphthong *اِي ai* into the long vowel *اِي i* which is pronounced with a slightly elongated sound, almost that which it would bear in Hindustanee if written with the symbol of *hamza*. The feminine thus formed is declined in the cases of both singular and plural like a noun of the 4th declension.

40. *3rd DECLENSION.* The 3rd Declension of Adjectives terminates both in the masculine and feminine in *a*, and consists chiefly, though not entirely, of adjectives which have passed into the language from the Persian. The masculine and feminine are the same throughout : * the cases of the singular are not subject to inflexion : those of the plural follow the inflexions of the 5th declension of nouns.

41. Examples of the three declensions of adjectives :—

1st Declension : گُذَرَي *guḍ sarai*, a lame man : کُذ ،
 گُذَا کِزَا *guḍa khiza*, a lame woman : دَا نَاجَرَي *da nājor sarí*, of a sick man : تَه نَاجَرَي بِشِي *nājore khize ta*, to a sick woman : تَه نَاجَرَي بِشِي *nājore khize*, sick woman : لَه نَاجَرَو کِزَو *la nājoro khizo na*, from sick women : etc. etc.

* *کِه kha*, good, is, perhaps, the only exception to Adjectives of this declension. It becomes *کِهِي khē*, in the nominative plural feminine.

2nd Declension : سَرِي tagai sarai, a thirsty man :
 تَگِي سَرِي taga'i* khiza, a thirsty woman : تَگِي سَرِي tagi
 sari, thirsty men : تَگِي سَرِي taga'i khize, thirsty wo-
 men : تَگِي سَرِي tagiyo sariyo ta, to thirsty men : تَگِي سَرِي
 تَگِي سَرِي la taga'iyō khizo na, from thirsty women :
 etc. etc.

3rd Declension : ناکاره آس nākāra ās, a useless horse :
 ناکاره آسپه nākāra aspa, a useless mare : خپه سَرِي khapa
 sari, angry men : خپه سَرِي khapa khize, angry women :
 خپه سَرِي khāyasto saro ta, to handsome men : خپه سَرِي
 خپه سَرِي khāyasto khizo ta, to handsome women : etc. etc.

42. The few adjectives which end in ي, as لَوِي lo'e, great, are to be considered as belonging to the first declension, the final letter being treated as a consonant in forming the feminine. Examples : لَوِي lo'e, great, fem. لَوِيه loya : بَرِيه kho'e, slippery, fem. بَرِيه khoya.

43. Adjectives of one syllable of the first declension, the penultimate letter of which is either of the long vowels , or ي, generally change the long vowel into zabar in the feminine. Thus : پوخ pokh, ripe, becomes پَخه pakha in the feminine : زَر زَر zor, old, becomes زَره zara : تَرِيخ trikh, bitter, becomes تَرَخه tarkha : سَر sūr, red, becomes سَره sara : etc. etc.

44. As the foregoing rule, however, is not invariable, and as adjectives of this description are still more

* It is difficult to represent in Roman character the slightly elongated sound which the feminine termination of this declension of Adjectives bears. The author is not satisfied that he represents it intelligibly or accurately by inserting an *a* before the *í*, as in the text. Further on, the feminine termination of the Participles (which follow this declension) has been written in the Roman character as simply *í*, not *aí*. Neither way of writing it is exactly satisfactory.

irregular in the form they assume in the masculine plural, a list of those in most common use is subjoined, showing what they become in the feminine singular, and masculine plural.

	Sing. Fem.	Plur. Masc.
پوخ <i>pokh</i> , ripe,	پاکھا <i>pakha</i> ,	پاکھا <i>pákha</i> .
زور <i>zor</i> , old,	زرا <i>zara</i> ,	زرا <i>zára</i> ,
سور <i>sor</i> , cold,	سارا <i>sara</i> ,	سارا <i>sára</i> .
تریخ <i>trikh</i> , bitter,	تارکھا <i>tarkha</i> ,	تارکھا <i>tárkha</i> .
سورب <i>sorb</i> , fact,	ساربا <i>sarba</i> ,	ساربا <i>sárba</i> .
روست <i>rost</i> , rotten,	راستا <i>rasta</i> ,	راستا <i>rásta</i> .
خوک <i>khog</i> , sweet,	کھوگا <i>khwaga</i> ,	کھاکا <i>khága</i> .
کوک <i>kog</i> , crooked,	کاگا <i>kaga</i> ,	کاگا <i>kága</i> .
زند <i>rund</i> , blind,	رندا <i>randa</i> ,	رندا <i>rándá</i> .
کونز <i>kúnř</i> , deaf,	کانرا <i>kanra</i> ,	کانرا <i>kánra</i> .
درن <i>drún</i> , heavy,	درنا <i>drana</i> ,	درنا <i>drána</i> .
پوست <i>post</i> , soft,	پستا <i>pasta</i> ,	پستا <i>pásta</i> .
پروت <i>prot</i> , prostrate,	پرتا <i>prata</i> ,	پرتا <i>práta</i> .
تود <i>tod</i> , warm,	تاودا <i>tauda</i> ,	تاودا <i>tauda</i> .
سور <i>súr</i> , red,	سارا <i>sara</i> ,	سارا <i>sra</i> .
شین <i>shín</i> , green,	شنا <i>shina</i> ,	شنا <i>shna</i> .
سپین <i>spín</i> , white,	سپینا <i>spína</i> ,	سپین <i>spín</i> .
جور <i>joř</i> , well,	جورا <i>jora</i> ,	جورا <i>jora</i> .
روغ <i>rogħ</i> , well,	روغا <i>rogħa</i> ,	روغا <i>rogħa</i> .
تور <i>tor</i> , black,	تورا <i>tora</i> ,	تور <i>tor</i> .
تریو <i>tri'o</i> , sour,	تاروا <i>tarva</i> ,	تاروا <i>tárva</i> .
لوند <i>lúnd</i> , wet,	لندا <i>lamda</i> ,	لندا <i>lámda</i> .
رونز <i>runř</i> , bright,	رانرا <i>rañra</i> ,	رانرا <i>ránra</i> .

The masculine plurals ending in *o* of the above adjectives, are declined like the masculine plurals of adjectives of the 3rd declension.

45. Adjectives generally precede the nouns which they qualify, and invariably agree with them in gender and number.

46. If an adjective qualifies two or more nouns of different genders it is used in the masculine plural. The following examples will illustrate this rule :

دَی و آسپه دوازه کُډِ دِی *ds o aspa dwāra guḍ dī*, the horse and mare are both lame : دَی و ښځه رانډه دِی *sarai o khiza rānda dī*, the man and the woman are blind : دِی مې مات لاس و ښځه *lās o khpa me māt dī*, my arm and leg are broken.

47. Adjectives in compound with the verb کول *kawul*, to do or make, agree in number and gender with the object or thing acted on. Thus :

دَی سَری ښه توره که *da dī, sarī gīra tora ka*, make this man's beard black : دَی سَری خپل پلار مړه که *falāni sarī khpul plār-e* mūr ka*, a certain man killed his father (literally made him dead) : دَی سَری خپله ښځه مړه که *falāni sarī khpula khiza marā kara*, a certain man killed his wife.

48. The comparative and superlative degrees in Pooshtoo are not expressible, as in English and Persian, by regular inflections of the simple or positive adjective. The comparative degree is expressed, as in Oordoo, by uniting the adjective in its positive

* For the use of ي as a terminal letter, vide Art. 143 a.

form with the ablative case of the noun. Thus :
 za la tá na lo'e yam, I am greater than
 you : ta la má na zoráwar ye, thou art
 stronger than me.

49. It may be observed, however, that emphatic comparisons of this kind are rare, and that the comparison is generally sufficiently signified by the simple and emphatic use of the adjective. Thus :
 زاشه کولي شم *za sa kawalai sham, hagma zoráwar dai*,
 what can I do, he is strong, *i. e.* strong as compared
 with me, or stronger. دابه دي *dá kha dai*, this is good,
i. e. good (according to the context) as compared with
 something else, or better. In cases of this kind the
 context must determine whether the adjective is used
 as a simple epithet, or whether comparison is intended.

50. Adjectives may be intensified, or brought up
 to the superlative degree by prefixing to them the word
 ذير *der*, very, much, many. Thus ذير غت *der ghat*,
 very fat ; دبر لوي *der lo'e*, very great.* But if it be
 desired to express the superlative degree still more
 precisely and emphatically, it may be done, as in
 Oordoo, by comparing the individual with *all*. Thus
 هغه له تولونه غت دي *hagma la tolo na ghat dai*, he is fatter
 than all, *i. e.* the fattest : هغه ښه واره ښه ده *hagma khiza la wáro khizo na khaista da*, that
 woman is fairer than all the women, *i. e.* the fairest.
 The superlative is, however, like the comparative,
 often sufficiently indicated by the simple and emphatic
 use of the adjective.

* The adjective "der" is sometimes repeated, as *derađera khaista*,
 very beautiful (a woman indeed).

51. The numerals being adjectives in their use and construction, this will be the proper place in which to notice them. The cardinal numbers are as follows :

یو	<i>yo,</i>	one.
دو	<i>dwu,</i>	two.
دری	<i>dre,</i>	three.
څلور	<i>salor,</i>	four.
پنځه	<i>pinza,</i>	five.
شپږ	<i>shpag,</i>	six.
اووه	<i>awa,</i>	seven.
آته	<i>ata,</i>	eight.
نهه	<i>naha,</i>	nine.
لس	<i>las,</i>	ten.
یولس	<i>yo-las,</i>	eleven.
دولس	<i>do-las,</i>	twelve.
دیارلس	<i>dyár-las,</i>	thirteen.
سوارلس	<i>swár-las,</i>	fourteen.
پنځه لس	<i>pinza-las,</i>	fifteen.
سپارلس	<i>spár-las,</i>	sixteen.
اووه لس	<i>awa-las,</i>	seventeen.
آته لس	<i>ata-las,</i>	eighteen.
نهه لس	<i>naha-las,</i>	nineteen.
شل	<i>shil,</i>	twenty.
یو ویشته	<i>yo-wisht*</i>	twenty-one.
دیرش	<i>dersh,</i>	thirty.
یو دیرس	<i>yo-dersh,</i>	thirty-one.

* دوویشته Do-wisht, etc.

خلوښت	<i>salwekht,</i>	forty.
يوځلوښت	<i>yo-salwekht,</i>	forty-one.
پنځوس	<i>panzos,</i>	fifty.
يوپنځوس	<i>yo-panzos,</i>	fifty-one.
شپيته	<i>shpeta,</i>	sixty.
يوشپيته	<i>yo-shpeta,</i>	sixty-one.
آوډا	<i>awiyá,</i>	seventy.
يوآوډا	<i>yo-awiyá,</i>	seventy-one.
آتيا	<i>atiyá,</i>	eighty.
يوآتيا	<i>yo-atiyá,</i>	eighty-one.
نوي	<i>nawí,</i>	ninety.
يونوي	<i>yo-nawí,</i>	ninety-one.
سل	<i>sil,</i>	a hundred.
يوسل اوډو	<i>yo-sil-o-yo,</i>	a hundred and one.
دوه سوه	<i>dwu-sawa,*</i>	two hundred.
درې سوه	<i>dre-sawa,</i>	three hundred.
زر	<i>zar,</i>	a thousand.
دوه زره	<i>dwu-zara,</i>	two thousand.
لک	<i>lak,</i>	a hundred thousand.
دوه لکه	<i>dwu-laka,</i>	two hundred thousand, etc.

52. يو *Yo*, one, becomes يوه *yawa*, in the feminine :— the masculine is indeclinable, the feminine is regularly inflected like that of an adjective of the 2nd declension.

53. دوه *Dwu*, two, must be regarded as a masculine plural : it becomes درې *dwe* in the feminine, and in the inflected cases both masculine and feminine ډو *dwo*.

* *Sil*, a hundred, is never used in the plural.

54. The remaining numerals must be regarded as both masculine and feminine plurals. They all adopt the plural termination , in the inflected cases, thus درېو *da dreo*, of three, خُلوړو ته *saloro ta*, to four, له پنځو نه *la pinzo na*, from five, etc. etc.

55. واړه *Wára*, all, is frequently added to the Cardinals to express universality. Thus دواړه *dwára*, (i. e. *dwu-wára*) both : درې واړه *dre wára*, all three, etc. etc.

56. The Ordinals are formed by adding ام *am* to the Cardinals. If the Cardinal ends in : the : suffers elision. دویم *doyam*, second, and درېم *dreyam*, third, are exceptions to the above rule for forming the Ordinals, which is otherwise general. Examples خُلوړم *saloram*, fourth, *pinzam*, پنځم fifth, شلم *shilam*, twentieth, پنځوسم *panzosam*, fiftieth, etc. etc. The Ordinals are declined as adjectives of the second declension.

57. The aggregate or collective numbers in use are شل *shil*, a twenty ; سل *sil*, a hundred : زر *zar*, a thousand : لک *lak*, a hundred thousand. زر *shil*, زر *zar* and لک *lak*, become respectively شله *shila*, زره *zara* and لکه *laka* in the plural,* and are regularly inflected in the cases like nouns of the fifth declension. سل *sil*, is not used in the plural, سوه *sawa* being substituted for it. Thus یو سل سړي *yo sil sarí*, a hundred men, درې سوه سړي *dre sawa sarí*, three hundred men. دواړه *dwu shila*, درې *dre shila*, are in common use among the vulgar for forty, sixty, etc. etc.

58. The fractional numbers in use are پاره *pá'o* a

* Also زرگونه *zargúna*, and لکونه *lakúna*. See Art. 61.

quarter, and نیم *nim*, a half. نیم *nim* is added to the Cardinal to signify any number and a half:—to express any number and a quarter the words پاره باندی *pá'o bándi*, a quarter over, are prefixed to the Cardinal. To express any number and three quarters, or a quarter less than any number, the words پاره کم *pá'o kam*, a quarter less, are prefixed to the Cardinal, as پاره کم خوار *pá'o kam salor*, a quarter less than four, *i. e.* three and three quarters.

59. Distributives are formed by doubling the Cardinals. Thus پنشه پنشه *pinza pinza*, five by five, five respectively, or by fives. پنشه پنشه ساری راشی *pinza pinza sari ráshí*, let five men come at once, *i. e.* let them come by fives: آته آته روپئی کیده *ata ata rúpaiye keda*, place the rupees by eights.

60. A number may be expressed precisely thus:—دوه په دوه *dou pa dou*, two precisely. Example, دوه په دوه *dou pa dou lárwat, ya nor sok wu?* Did you two only go, or was there any other (with you)? In Oordoo this would be expressed by هی *hi* with the numeral.

61. The reader will observe the idiom of the language in the two following examples:—

مچان په زرگونو دی *Machán pa zargúno dí*, the flies are in thousands; گدې په لکونو دي *gade pa lakúno dí*, the sheep are in lacs.

Also in the following line from the *Rasheed ul-bayán*.

يو صواب خدائي په سِل كه

Yo sawáb Khudáe pa sil ka.

May God make every good action a hundred, *i. e.* multiply every good action a hundred-fold.

Chapter IV. OF PRONOUNS.

62. Pronouns will be considered under four heads, namely, Personal, Relative, Interrogative, and Adjective pronouns.

1st, *Personal Pronouns.*

63. First Person. *ز* *za*, I, (*masc.* and *fem.*) is thus declined:—

Singular.

Nom.	<i>ز</i> <i>za</i> , I.
Gen.	<i>دا</i> <i>da</i> <i>má</i> , <i>خما</i> <i>zamá</i> , <i>دا</i> <i>da</i> <i>zamá</i> , <i>مي</i> <i>me</i> or <i>م</i> <i>mi</i> , of me, my, mine.
Instr.	<i>ما</i> <i>má</i> , <i>مي</i> <i>me</i> , or <i>م</i> <i>mi</i> , by me.
Dat.	<i>ماتا</i> <i>máta</i> , <i>تا</i> <i>ráta</i> , to me.
Acc.	<i>ما</i> <i>má</i> , me.
Abl.	<i>له</i> <i>la</i> <i>má na</i> , from me.

Plural.

Nom.	<i>مونگا</i> <i>múnga</i> * <i>مونگ</i> <i>múng</i> , we.
Gen.	<i>دا</i> <i>múnga</i> , <i>خمونگا</i> <i>zamúnga</i> , our.
Instr.	<i>مونگا</i> <i>múnga</i> , <i>مونگ</i> <i>múng</i> , by us.
Dat.	<i>تہ</i> <i>múnga ta</i> , <i>تہ</i> <i>múng ta</i> , to us.
Acc.	<i>مونگا</i> <i>múnga</i> , <i>مونگ</i> <i>múng</i> , us.
Abl.	<i>له</i> <i>múnga na</i> , from us.

* The *نگ* of *مونگا* *múnga*, etc. is frequently changed into *ژ*, and *موزہ*, *múzha*, etc. used for the plural form given above.

64. 2nd Person. *تا ta*, thou.*Singular.*

Nom.	تا <i>ta</i> thou.
Gen.	دا <i>da tá</i> , ستا <i>stá</i> , دى <i>da stá</i> دي <i>de</i> , or دى <i>di</i> , thy, thine.
Instr.	تا <i>tá</i> , دي <i>de</i> , or دى <i>di</i> by thee.
Dat.	تاته <i>táta</i> ,* to thee.
Acc.	تا <i>tá</i> , thee.
Abl.	له <i>la tá na</i> , from thee.

Plural.

Nom.	تاسو <i>tásu</i> , ye.
Gen.	داسو <i>da tású</i> , ستاسو <i>stású</i> , داسو <i>da stású</i> , your.
Instr.	تاسو <i>tású</i> , by you.
Dat.	تاسوته <i>tású ta</i> , to you.
Acc.	تاسو <i>tású</i> , you.
Abl.	له <i>la tású na</i> , from you.

65. 3rd Person :—Proximate, دى *dai*, he, she, it.†*Singular.*

Nom.	دى <i>dai</i> , he, she, it.
Gen.	داسو <i>da dai</i> , of him, etc., his, etc.

* *دارنه dar ta*, is sometimes used for *táta*, and *دار dar*, generally with prepositions, as the inflected case of the pronoun. Thus, *دار ساره dar sara*, along with you, etc. etc.

† The demonstrative adjective pronoun *دا dá*, this, this man, often takes the place of the proximate 3rd personal pronoun.

- Instr. دِي *dai*, by him, etc.
 Dat. دِي تَه *dai ta*, to him, etc.
 Acc. دِي *dai*, him, etc.
 Abl. لَه دِي نَه *la dai na*, from him, etc.

Plural.

- Nom. دُوئِي *do'i*, they.
 Gen. دَه دُوئِي *da do'i*, of them, their.
 Instr. دُوئِي *do'i*, they, by them.
 Dat. دُوئِي تَه *do'i ta*, to them.
 Acc. دُوئِي *do'i*, them.
 Abl. لَه دُوئِي نَه *la do'i na*, from them.

66. 3rd Person. Remote, هَغَه *hagha*, he, she, it.

Singular.

- Nom. هَغَه *hagha*, he, she, it.
 Gen. دَه هَغَه *da hagha*, of him, etc. ; his, etc.
 Instr. هَغَه *hagha*, he, by him.
 Dat. هَغَه تَه *hagha ta*,* to him, etc.
 Acc. هَغَه *hagha*, him, etc.
 Abl. لَه هَغَه نَه *la hagha na*, from him, etc.

Plural.

- Nom. هَغَه *hagha*, they.
 Gen. دَه هَغَو *da hagho*, of them, their.

* وَرْتَه *warta*, is often used for هَغَه تَه *hagha ta*. We also find وَر بَانْدِي *war bānde* for هَغَه بَانْدِي *pa hagha bānde*, وَرْحَنِي *war zane* for the ablative لَه هَغَه نَه *la hagha na*, etc. etc.

- Instr. هَنُورِ *hagho*, they, by them.
 Dat. هَنُورَتِه *hagho ta*, to them.
 Acc. هَنَه *hagha*, them.
 Abl. لَه هَنُورِ نَه *la hagho na*, from them.

67. The following explanation will serve as some guide to the learner in the employment of the different forms of the genitive and instrumental cases of the first and second personal pronouns.*

68. The instrumental مَا *má*, and تَا *tá*, are generally used emphatically, and to express "I" and "thou" in opposition or contradistinction to some one else. Thus مَا بِشَخِه وَرَهه *má khiza waraha*, I struck the woman; تَا دَا بَد كَار كَرِي دِي *tá dá bad kár karaidai*, thou hast done this bad deed.

* دِي *de*, or دِ as it is generally written in Pooshtoo (see note at Art. 5) manuscripts, is sometimes, but more rarely, used instead of the nominative, accusative and vocative cases of the 2nd Personal Pronoun given in the text, as well as in the genitive and instrumental cases. Thus in the following from the "Rasheed ul-Bayán :

دَمِخ مَسْمَح دِ پَه اَوَّلَ كِه
 د لاسُونَدِ پَه بَل كِه

"First perform the purification of the face, and secondly that of the hand:" here the دِ is vocative. كِه دِ وَكَرِي *ka di wakare*, "if you do,"—here the دِ is nominative. هِرَاوَمَبَه دِ نَه *herawamba di na*, "I will not forget you,"—here the دِ is accusative. The employment, however, of this form of the 2nd Personal Pronoun in other than the genitive and instrumental cases is rare, and need not puzzle the learner.

69. On the contrary, if no emphasis or contradistinction be intended, and the first or second personal pronouns merely occur in the common course of dialogue or narrative, the short and unemphatic *مي* *me*, and *دي* *de* are generally used, in preference to *ما* *má*, and *تا* *tá*. Thus *دَوَدَي مِي حَوَزَلِي دَا* *doḏái me khuráli da*, I have eaten my meal; *دِي بَخِه نَزِي دَا* *ghwakha de pakha kirída*? have you cooked the meat? *بَشِي تَه مِي دَوِيل دَكِي دِي خِپَل پَلَر تَه زِيَان رَسَوَلِي دِي* *khize ta me wawel, wale de khpul plár ta ziyán rasawalai dai*? I said to the woman, Why have you brought loss on your father?

70. The corresponding distinction is generally observed in the employment of the several forms of the genitive or possessive case. Thus *دَا اَس سَتَا دِي* *dá ás stá dai*? Is this horse *thine*? *دَا دَاخْمَا سَبِي دِي* *dá zmaḥ spai dai*, this is *my* dog. In both these instances the possessive is emphatic;—in the following on the contrary it is unemphatic; *اَس دِي اِشْتَه* *ás de ishta*? have you a horse? *زُي مِ نَشْتَه* *zoe me nishta*, I have no son; *پَلَر دِي رَاغَلَاي دِي* *plár de rághlai dai*? has your father come? *سَرَم خَوَكِيَرِي* *sar mi khugegi*, my head aches.

71. The plural forms of the genitive and instrumental cases of the first and second personal pronouns do not admit of the above distinction between their emphatic and unemphatic use, which the intonation of the voice alone marks. Thus *سَتَا سُو پَه وَطَرَن كِي بَارَان شَوِي دِي يَانَدِي شَوِي* *stású pa wátan ke bārán shiwai dai yá ná dai shiwai*? may mean “has rain fallen in *your* country?” or simply “have you had any rain?”

72. Equals and friends in conversing among themselves generally use the first and second persons *singular*. An inferior, on the contrary, addressing a superior, generally employs the singular of the first person (himself) and the plural of the second person, the converse of this rule also in general holding good, except in instrumental constructions where the singular forms of the personal pronouns are generally used whatever the relative rank of the speakers. The speaker, it may be observed, however inferior his rank, rarely or never speaks of himself (except in addressing the deity, and rarely even then) in the third person as "slave," etc. nor addresses a superior with the honorific terms usual in Oordoo. The language admits of no such terms of inferiority and respect, probably for the simple reason that such phrases are foreign to the manly and independent character of the hardy tribes who speak the Pooshtoo language.

73. There is no reflective pronoun (self, myself, thyself, etc.) in Pooshtoo. The adverb *بخپله* *pakhpula*, spontaneously, of my, thy, etc. own accord, *in propria personâ*, with the nominative and instrumental cases of the personal pronouns, is synonymous with the "I myself," etc. of our language. Thus *بخپله به لارشم* *pakhpula ba lârsham*, I will myself go. *بخپله دي دا كار كړي دي* *pakhpula de dá kâr karedai*? have you done this deed yourself? The other cases of the reflected pronoun are expressed in Pooshtoo by uniting the possessive pronoun *خپل* *khpul*, own, with the word *شان* *zân*, body. Thus, "Do not injure yourself" *خپل شان ته زیان مه ورسوه* *khpul zân ta ziyân ma warasawa*, literally, do not cause injury to arrive to your own body. *خپل شان سوه رارسه*

khpul zán sara ráwara, bring along with yourself, or literally, "along with your own body."

2nd Relative Pronouns.

74. There are two Relative Pronouns in Pooshtoo, besides a Correlative ; namely, **سوك** *sok*, who, whosoever, etc. applied exclusively to human beings, and **كم** *kum* what, whatever, etc. etc. (man, animal, or thing) invariably used adjectively, and declined like an adjective of the 1st Declension.

سوك *sok*, who, is thus declined :

Singular and Plural.

Nom. **سوك** *sok*, who.

Gen. **دا چا** *da chá*, of whom, whose.

Instr. **چا** *chá*, by whom.

Dat. **چاته** *chá ta*, to whom.

Acc. **سوك** *sok*, whom.

Abl. **له چا نه** *la chá na*, from whom.

75. The Correlative is **هغه** *hagha*, that (man, animal or thing), and is declined like **هغه** *hagha* the personal pronoun.

76. The following examples will illustrate the use and construction of the relative and correlative.

سوك چي گناه هغه به سزا مومي *sok chi gunáh kavi hagha ba saza múmí*, who commits a fault that (man), will get punishment. **سوك چي غواړم هغه به راوبوم** *sok chi ghwáram hagha ba ráwabolam*, whom I want that (man), I will send for. **كم سزي چي دارو خوري هغه به جوړ شي** *kum sarai chi dárú khuri hagha ba jor shí*, the man who takes medicine will recover : **كمه شخه چي بديسته دي بكاره**

کومه *kuma khiza chi khaista de khhára wi* *hagha wáda-kara*, what woman appears to you beautiful, her marry. هغه واخله *kum tsiz chi de khwakh ví, hagha wákhla*, what thing you prefer, that take.

77. In the foregoing examples the reader will observe that the relative is invariably followed by the particle *چه* *chi*.

78. He will also observe that the relative is put at the beginning of the sentence, and the correlative at the end.* This, which is the common order of the language, is not, however, always observed, and the correlative is occasionally put at the beginning of the sentence, but in such constructions the relative is omitted and its place taken by the particle *چه* *chi*. Thus هغه کار وکړه *hagha kár wakara chi táta nafa ráwarí*, that do, which brings you advantage. هغه ښځه *hagha khiza ráwalega chi parún faryád ta rághlí wa*, send and bring that woman who came yesterday to make a complaint.

79. The compound indefinite pronouns هرڅوک *har-sok* every one هرڅو *har-so*, however many, هر يو *har-yo*, every one, etc. etc. are frequently used for the relative. Thus هرڅو قربادونه *har-so* *faryádúna chi wakí hagha ba tol be faida shí*, however many complaints he makes, they shall all be useless.

* The Correlative is sometimes omitted altogether as in the following line :

څوک چه تا غوندي دردمندي به څه خوب که

Sok chi tá ghúnde dardmand wi ba sa khob ka? Who is distressed like you, how shall he sleep?

هغه، څوک چې لارشي هغه، وپېچنه *har-sok chi lārshī haghā wapejana*, whoever goes, mark him.

3rd Interrogative Pronouns.

80. The interrogative pronouns are څوک *sok*, who ? applied only to persons, and never used adjectively : کم *kum*, what ? applied to both persons and things and invariably used adjectively : څه *sa*, what ? applied only to things, and used both as adjective and substantive : څو *so*, how many ? and سومره *súmra* how many ? how much ? applied to persons and things, and used both adjectively and substantively.

81. څوک *sok* ? and کم *kum* ? are declined like the same relative pronouns (*Art.* 74). Thus دا آس دچا دی *Dá ás dachá dai* ? Whose is this horse ? کومه ښځه *kuma khiza* ? what woman ? کومو سړو ته *kumo saro-ta* ? to what men ? چا ته به ورکم *chá ta ba warkam* ? to whom shall I give ? etc. etc.

82. څه *sa* ? what (thing) ? is not subject to inflexion. It is used independently in the following examples : څه وایي *sa waye* ? what dost thou say ? ده څه دپاره *da sa da pára* ? on what account ? It is occasionally used as an adjective, as in the following instance : څه نایده : *safa'ida ba shí* ? what advantage will accrue ?

83. څو *so* and سومره *súmra* are both indeclinable. Examples : څو سړي دي *so sarí dí* ? how many persons are there ? سومره ځایي دي *súmra zae dai* ? how much space is there ? څو سړو ته *so saríyo ta*, to how many men ? etc.

4th Adjective Pronouns.

84. Most of the Pronouns, as has been seen in the foregoing pages, are susceptible of being used as ad-

jectives, but the Personal, the Relative, and the Interrogative pronouns having been considered under those heads there only remain to be noticed under the head of Adjective pronouns the Demonstratives دا *dá*, and دغه *dagha*, this : the Possessive خپل *khpul*, my own, thy own, his own, etc. and the Indefinite pronouns سوك *sok*, any, any one, څه *sa*, any, anything.

85. The Demonstrative Pronoun دا *dá*, this, is thus declined.

Singular (masc. and fem.)

Nom.	دا <i>dá</i> , this.
Gen.	دې <i>da dí</i> ,* of this.
Instr.	دې <i>dí</i> , this.
Dat.	ته <i>dí ta</i> , to this.
Acc.	دا <i>dá</i> , this.
Abl.	له <i>la dí na</i> , from this.

Plural (masc. and fem.)

Nom.	دا <i>dá</i> , these.
Gen.	دې <i>da de</i> * (or دېرو <i>da de'o</i> *) of these.
Instr.	دې <i>de</i> (or دېرو <i>de'o</i>) these.
Dat.	ته <i>de ta</i> (or دېرو ته <i>de'o ta</i>) to these.
Acc.	دا <i>dá</i> , these.
Abl.	له <i>la de na</i> (or له دېرو نه <i>la de'o na</i>) from these.

* In some manuscripts these inflexions are not observed : thus, in some copies of the *Rasheed-ul-Bayán*, په *pa dá shán*, After this fashion : په *ka pa dá awa amla kare*, “If thou actest upon these seven” (precepts). In conversation the inflexions are always observed.

86. For the declension of دغه *dagha*, which is not in common use, the reader is referred to that of هغه *hagha*, Art. 66.

87. The Possessive Pronoun خپل *khpul* is declined throughout like an Adjective of the 1st Declension (Art. 38.) It is always used instead of the personal pronouns when they refer to the same person as the nominative or instrumental cases to the verb. Examples:—

دوهه *má khpul áš wawahu*, I beat my horse—
not دوهه *má zmá áš wawahu*; ما خپلي مورته وويل *má khpule mor ta wawel*, I said to my mother,—not
دخپل پلار حکم ومني *má zmá mor ta wawel*, منه *Dakhpul plár hukm wamana*, obey your father's order
—not, ستا د پلار حکم ومني *stá da plár hukm wamana*.

88. څوک *sok*, the indefinite pronoun, is declined like څوک *sok*, the interrogative. It is used exclusively for human beings. Thus څوک سړي *sok sarai*, any man; څه سړي ته مې ورکړه *chá sarí ta me warku*, I gave it to some person. It is sometimes used as a substantive, as in the following instance: څوک په چامه کړه: *zulm pa chá ma kara*, do not oppress any one; څوک راغلي دي *sok rághlai dai*? Has any one come?

89. څه *sa*, some, any, (human beings, animals, or things) is not subject to inflexion. Examples: څه سړي *sa sarí*, any persons; څه اسونه *sa ášúna*, any horses: ستا په وطن کې څه وني دي *stá pa watanke sa wune di*? Are there any trees in your country?

90. څه *sa*, like څوک *sok*, is often used as a substantive, as in the following instances: څه دي معلوم کړي دي: *sa de malúm karai dai*? have you found out any thing?

دې ډډې دي *sa de ráwrai dai* ? have you brought any thing ?

91. Besides the above, the following indefinite pronouns are in common use : يو *yo*, one : بل *bal*, another, a second, the other : نور *nor*, other, more, the rest : ځنې *zane*, some : ډېر *der*, many : ټول *tol* and ټاړا *wára*, all *dwára*, both : هر *har*, every : ښايي *falánai*, or ښايي *falánkai*, a certain one : ډېر *dumra*, ډېر *húmra*, or ډېر *húmbra*, so many, so much : and هېڅ *hes*, nothing.

92. Of the above يو *yo*, بل *bal*, and هر *har*, are declined in the singular number only, like Adjectives of the 1st declension, and become يوا *yawa* بې *bula*, and هره *hara* respectively in the feminine : نور *nor*, ټول *tol*, and ډېر *der*, which are obviously plural masculines, follow the plural of the 1st declension in both masculine and feminine : ښايي *falánai*, follows the singular of the 2nd declension : ځنې *zane* becomes ځنو *zano* in the inflected cases : ډېر *dumra*, ډېر *humra* and هېڅ *hes* are indeclinable.

93. The following are some of the compound indefinite pronouns in common use :

يو بل *yo-bal*, one other : بل څوک *bal-sok*, some other : نور څوک *nor-sok*, some others : بل څه *bal-sa*, some other (thing) : نور څه *nor-sa*, some other (things) : نور ټول *nor-tol*, all the rest : نور ډېر *nor-der*, many other : هر څوک *har-sok*, and هر يو *har-yo*, every one : هر څه *har-sa*, every thing : کوم يو *kum-yo*, what one ? which one ? which ? هېڅوک *hesok*, no one : هر څو *har-so*, however many, etc. etc.

Chapter V.

OF VERBS.

94. Verbs in Pooshtoo, as in other languages, are of two kinds, namely, active or transitive, and neuter or intransitive.

95. The terminations *أَوَّل* *awal* and *ال* *al* are almost invariably denotive of the infinitive mood (which is to be regarded as the root) of active verbs, and the termination *يَدَل* *edal* or *idal* of the infinitive mood of neuter verbs. With *one* exception* no active verb terminates in *يَدَل* *edal*, and no neuter verb in *أَوَّل* *awal*; a very few neuter verbs terminate in *ال* *al*.

96. The moods will be considered as five in number, namely, the infinitive, the indicative, the imperative, the subjunctive, and the conditional.

97. The tenses will be considered as seven in number, namely, the present, the imperfect, the indefinite perfect, the definite perfect, the pluperfect, the future, and the second or doubtful future.

98. Each of the tenses has a singular and plural number, and in each number there are three persons, answering to the first, second and third persons of the personal pronouns.

* *أَرِيدَل* *Awardal*, to hear.

99. Many of the tenses are formed by uniting with the past participle of the verb the tenses of what, from the use thus made of them, may be called the auxiliary verbs, یم *yam*, I am, (infinitive wanting) and کیدل *kedal* to become. These verbs are thus declined.

I.—یم *Yam*, I am.

INDICATIVE MOOD.

Present Tense.

Singular. یم *yam*, بی *ye*, دای *dai*,* (fem. دای *da*,) I am, thou art, etc.

Plural. یو *yú*, یای *yai*, دی *di*, We are, ye are, they are.

* شته *Shta*, or اشته *ishta* is frequently used for the third person singular and plural (masc. or fem.) of this tense instead of دای *dai*, دای *da*, and دی *di* respectively, and نشته *nishta* for the negative form نه دای *na dai*, &c. and sometimes both forms are employed together. Examples :

آس دی دای *As de dai*? Have you a horse? not آس دی اشته *As de dai ishta*? *da de dai*? اشته یا نشته *ishta ya nishta*; دلته هه لرگی *dalta sa largai ishta, ya nishta*? is there any wood here, or not?—not هه لرگی دی یا نه دی *sa larga, dai, ya na dai*? اشته نه نشته *Lár ishta, ka nishta*? is there a way or not?—not لار دای یا نه دی *lár dai ya na dai*? لار نشته دی *Lár nishta dai*, there is no road; شته دی *Shta dai*, there is, (emphatic).

It may be observed that when the form اشته *ishta* is employed by the speaker or questioner, the same or corresponding form is always used by the answerer. Thus : آس دی اشته *As de ishta*, have you a

Perfect Indefinite.

- Singular.* دُم wum, دِي we, وُ wu, (fem. وَا wa,) I was,
thou wast, etc.
Plural. دُو wú, دُنِي wai, دُو wú, (fem. دِي we,) We
were, ye were, etc.

Future.

- Singular.* دُم ba wum, دِي ba we, دِي ba wi, I, etc.
shall or will be.
Plural. دُو ba wú, دُنِي ba wai, دِي ba wi, We, etc.
shall or will be.

SUBJUNCTIVE MOOD.

Perfect Indefinite.

- Singular.* دُم ba wum, دِي ba we, وُ ba wu, (fem.
وَا ba wa,) I, thou, etc. would have,
should have, been.
Plural. دُو ba wú, دُنِي ba wai, دُو ba wú, (fem. دِي
ba we,) We, ye, etc. would have, should
have, been.

horse ? هو أس مي *Ho : as me ishta*, Yes : I have a horse.

It is difficult to lay down a definite general rule for the employment of دِي *dai*, and اشته *ishta*, but very little practice in the language will enable the learner to discriminate between the two, and apply them correctly in conversation.

CONDITIONAL MOOD.

Distinguished by the prefatory ڪا *ka*, if.

Present Tense.

Singular. ڪا ڪا ووم, ڪا ڪا وِ, ڪا ڪا وِ, If I, thou, etc. were or should, be.

Plural. ڪا ڪا وِ, ڪا ڪا وِ, ڪا ڪا وِ, If we, etc. were, or should be.

Pluperfect Tense.

Singular. ڪا ڪا وِ, If I, thou, he, she, it, had been.

Plural. ڪا ڪا وِ, If we, ye, they, had been.

The remaining moods and tenses of this verb are wanting.

II.—ڪِڊل *Kedal*, to become.

INDICATIVE MOOD.

Present Tense.

Singular. ڪِڊم *kegam*, ڪِڊِ ڪِڊِ *kege*, ڪِڊِ ڪِڊِ *kegi*, I, thou, he, etc. am, art, etc. becoming.

Plural. ڪِڊِ ڪِڊِ *kegi*, ڪِڊِ ڪِڊِ *kegai*, ڪِڊِ ڪِڊِ *kegi*, We, ye, they, are becoming.

Imperfect Tense.

(I, etc. was becoming.)

Singular. كيدلم *kedalam*, or كيدم *kedam*, كيدلي *kedale*, or كيدي *kede*, كيدل *kedal*, or كيدد *kedu*, (fem. كيدله *kedala*, or كيدد *keda*.)

Plural. كيدلُو *kedalú*, or كيدر *kedú*, كيدلئي *kedalai*, or كيدئي *kedai*, كيدل *kedal*, (fem. كيدلي *kedale*.)

Perfect Indefinite.

(I, etc. became.)

Singular. شوم* *shúm*, شوي *shwe*, شو† *sho*, or شُ *shu*, (fem. شوا *shwa*.)

Plural. شُو *shú*, شوائي *shwai*, شُر *shú* or شول *shwal*, (fem. شوي *shwe*, or شولي *shwalé*.)

Perfect Definite.

(I, etc. have become.)

Singular. يم شوي *shawai† yam*, بي شوي *shawai ye*, دي شوي *shawai dai*, (fem. دي شوي *shiwi da*.)

* Written also شُم *shum*. Vide Note at Art. 5.

† The letter , (vide Art. 108) is often prefixed to the third person of this tense, which then becomes وشو *washo*, وشوا *washwa*, etc. etc.

‡ Fem. يم شوي *Shiwi yam*, etc.

Plural. شوي دي، *shiwí ya'í*, شوي يي، *shiwí yú*, *شوي يو، *shiwí dí*.

Pluperfect.

(I, etc. had become.)

Singular. شوي دي، *shawái† wum*, شوي دي، *shawai we*,
 شوي و، *shawai wu*, (fem. شوي و، *shiwí wa*.)
Plural. شوي و، *shiwí wú*, شوي دي، *shiwí wa'í*, شوي و،
shiwí wá, (fem. شوي دي، *shiwí we*.)

Future Tense.

(I, etc. shall, or will, become.)

Singular. با شم، *ba shum*, با شي، *ba she*, با شي، *ba shí*.
Plural. با شو، *ba shú*, با شلي، *ba shaí*, با شي، *ba shí*.

2nd Future.

(I, etc. probably shall or will have become.)

Singular. شوي دي، *shawai† ba wum*, شوي دي، *shawai*
ba we, شوي دي، *shawai ba wi*.
Plural. شوي دي، *shiwí ba wú*, شوي دي، *shiwí ba*
waí, شوي دي، *shiwí ba wí*.

* It is a peculiarity of this verb, which it shares with the verb كَوَل، the conjugation of which is given farther on (Art. 103), that the short vowel, *zabar*, of the first syllable of the participle becomes *zer* in the feminine gender, and in the plural number.

† Fem. شوي دي، *Shiwí wum*, etc.

‡ Fem. شوي دي، *Shiwí ba wum*, etc.

IMPERATIVE MOOD.

- Singular.* شَم *shum*, let me become, شَه *sha*, or كَيَرُ *kega*,
become thou, شَي *shí*, let him, etc. become.
- Plural.* شُرُ *shú*, let us become, شُنَي *shái*, or كَيَرُنَي *kega't*,
become ye, شَي *shí*, let them be-
come.

SUBJUNCTIVE MOOD.

Present Tense.

(I, etc. may, might, should, etc. become.)

- Singular.* شَم *shum*, شَي *she*, شَي *shí*.
- Plural.* شُرُ *shú*, شُنَي *shái*, شَي *shí*.

Pluperfect Tense.

(I, etc. would have, should have become.)

- Singular.* شَوَي بَه دُم *shawai ba wum*, * شَوَي بَه دِي *shawai*
ba we, شَوَي بَه دُ *shawai ba wu*, (fem. شَوَي بَه دِ *shiwí ba wa*).
- Plural.* شَوَي بَه دُم *shawai ba wú*, شَوَي بَه دُنَي *shawai ba*
wa't, شَوَي بَه دُ *shawai ba wú*, (fem. شَوَي بَه دِي *shiwí ba we*).

* Fem. شَوَي بَه دُم *Shiwí ba wum*.

CONDITIONAL MOOD.

Present Tense.

(If I, etc. may or should become.)

Singular. شُم كَه ka shum, شِي كَه ka she, شِي كَه ka shí.*Plural.* شُو كَه ka shú, شَيْ كَه ka shái, شِي كَه ka shí.*Perfect Definite.*

(If I, etc. have, should have, become.)

Singular. شَوِي دَم كَه shawai* wum, شَوِي دِي كَه shawai we, شَوِي دِي كَه shawai wi.*Plural.* شَوِي دَم كَه shinói wú, شَوِي دِي كَه shinói wai, شَوِي دِي كَه shinói wi.*Pluperfect Tense.*

(If I, etc. had become.)

Singular. شَوِي دِي كَه shawai† wai. If I, thou, he, etc. had become.*Plural.* شَوِي دِي كَه shinói wai. If we, ye, they, had become.*Participle.**Masc.* شَوِي shawai, become. *Fem.* شَوِي shinói,*Gerund.*

كِدَلَه kedala or كِدَه keda, becoming.

* *Fem.* شَوِي دَم كَه shinói wum, etc.† *Fem.* شَوِي دِي كَه shinói wai, etc.

100. The following paradigm shows the conjugation of a regular transitive verb in the active and passive voices.

هَلَّ, *wahal*—to beat.

ACTIVE VOICE.

INDICATIVE MOOD.

Present Tense.

(I, etc. beat, or am beating.)

Sing. 1. هَمَّ, *waham*. 2. هِي, *wahe*. 3. هِي, *wahí*.

Plur. 1. هُو, *wahú*. 2. هُنِّي, *wahat*. 3. هِي, *wahí*.

*Imperfect Tense.**

Sing. { هَلَّ, *wahal*, or هَلَّ, *wahalu*, was or were beating him or it.
هَلَّ, *wahala*, or هَلَّ, *waha*, was or were beating her or it.

Plur. { هَلَّ, *wahal*, was or were beating them (masc.)
هَلِّي, *wahale*, or هِي, *wahe*, was or were beating them (fem.)

* In this, as in all the other past tenses of the active voice of the transitive verb, the student will remember that according to the peculiar construction of the language, noticed in Art. 29, etc., the subject of the verb must be put in the *instrumental* case, and the object in the *nominative*, the verb agreeing with the latter in gender number and person.

When the object of the verb is one of the first or second personal pronouns, the form taken by the verb in the several past tenses is as shown below.

Imperf. { *Wahalam*, Was or were beating me.
Wahale, " thee.
Wahalú, " us.
Wahala't, " you.

SUBJUNCTIVE MOOD.

Present Tense.

(I, etc. may, might, or should beat.)

Sing. 1. *وَهَمْ*, *waham*, or *وَوَهَمْ*, *wawaham*, (like the present indicative.)

Plur. 1. *وَهُو*, *wahú*, or *وَوَهُو*, *wawahu*, (ditto ditto.)

Pluperfect Tense.

Sing. *وَهَلَي بِهِ*, *wahalai ba wu*, would have beaten him or it.

وَهَلَي بِهَا, *wahali ba wa*, would have beaten her or it.

Plur. *وَهَلَي بِهِمْ*, *wahali ba wú*, would have beaten them (masc.)

وَهَلَي بِهِنَّ, *wahali ba we*, would have beaten them (fem.)

CONDITIONAL MOOD.

Present Tense.

(If I, etc. beat, or should beat.)

Sing. 1. *كَهَمْ*, *ka waham*, or *وَوَهَمْ*, *wawaham*, etc. (like the present subjunctive.)

Plur. 1. *كَهْو*, *ka wahú*, or *وَوَهْو*, *wawahú*, etc. (ditto ditto.)

Pluperfect Tense.

- Sing.* كه هَلَي دَي *ka wahalai wai*, if had beaten him
or it.
كه هَلَي دَي *ka wahali wai*, if had beaten her
or it.
- Plur.* كه هَلَي دَي *ka wahali wai*, if had beaten them
(masc. or fem.)

INFINITIVE MOOD.

هَل *wahal*, to beat.

Participle.

- Masc. هَلَي *wahalai*, or هَلَي شَوَي *wahalai shawai*,
beaten.
- Fem. هَلَي *wahali*, or هَلَي شَوَي *wahali shawi*.

Gerund.

هَلَه *wahala*, or هَه *waha*, or هَل *wahal*, beating, a
beating. (In the inflected cases هَلَو *wahalo*.)

PASSIVE VOICE.
INDICATIVE MOOD.

Present Tense.

(I, etc. am beaten.)*

- Singular.* 1. وھَلَي یم *wahalai yam.*
2. وھَلَي یی *wahalai ye.*
3. وھَلَي دی *wahalai dai.*
- Plural.* 1. وھَلَي یو *wahali yú.*
2. وھَلَي یئی *wahali ya'í.*
3. وھَلَي دی *wahali dí.*

Imperfect Tense.

(I, etc. was being beaten.)

- Singular.* وھَلَي کیدم *wahalai kedam, etc.*
- Plural.* وھَلَي کیدر *wahali kedú, etc.*

Perfect Indefinite.

(I, etc. was beaten.)

- Singular.* وھَلَي شُم *wahalai shum, etc.*
- Plural.* وھَلَي شُو *wahali shú, etc.*

Perfect Definite.

(I, etc. have been beaten.)

- Singular.* وھَلَي شَوَی یم *wahalai shawai yam, etc.*
- Plural.* وھَلَي شَوَی یو *wahali shiwei yú, etc.*

* وھَلَي کیدم *wahalai kegam, I am being beaten, etc.*

Pluperfect Tense.

(I, etc. had been beaten.)

Singular. وَهَلَايَ شَوَيْ دُمْ *wahalai shawai wum*, etc.*Plural.* وَهَلَايَ شَوَيْ دُرْ *wahalí shiwí wú*, etc.*Future Tense.*

(I, etc. shall or will be beaten.)

Singular. وَهَلَايَ بَ شُمْ *wahalai ba shum*, etc.*Plural.* وَهَلَايَ بَ شُوْ *wahalí ba shú*, etc.*Second Future.*

(I, etc. shall, or will, have been beaten.)

Singular. وَهَلَايَ شَوَيْ بَ دُمْ *wahalai shawai ba wum*, etc.*Plural.* وَهَلَايَ شَوَيْ بَ دُرْ *wahalí shiwí ba wú*, etc.

IMPERATIVE MOOD.

Singular. 1. وَهَلَايَ شُمْ *wahalai shum*, let me be beaten.2. وَهَلَايَ شَهْ *wahalai sha*, be thou beaten.3. وَهَلَايَ شِيْ *wahalai shí*, let him be beaten.*Plural.* 1. وَهَلَايَ شُوْ *wahalí shú*, let us be beaten.2. وَهَلَايَ شَائْ *wahalí shái*, be ye beaten.3. وَهَلَايَ شِيْ *wahalí shí*, let them be beaten.

SUBJUNCTIVE MOOD.

Present Tense.

(I, etc. may, might, should be beaten.)

Singular. هَلَي شُم *wahalai shum*, etc.*Plural.* هَلَي شُر *wahali shú*, etc.*Pluperfect Tense.*

(I, etc. should have been, would have been, beaten.)

Singular. هَلَي شَوَي بَه دُم *wahalai shawai ba wum*, etc.*Plural.* هَلَي شَوَي بَه دُر *wahali shiwi ba wú*, etc.

CONDITIONAL MOOD.

Present Tense.

(If I, etc. am, or should be, beaten.)

Singular. هَلَي شُم كَه *ka wahalai shum*, etc.*Plural.* هَلَي شُر كَه *ka wahali shú*, etc.*Pluperfect.*

(If I, etc. had been beaten.)

Singular. هَلَي شَوَي وَي كَه *ka wahalai shawai wai*, etc.*Plural.* هَلَي شَوَي وَي كَه *ka wahali shiwi wai*, etc.

INFINITIVE MOOD.

وَهَلِي كِيدَل *wahalai kedal*, to be beaten.

Participle.

وَهَلِي شَوِي *wahalai shawai*, beaten, or been beaten.

Gerund.

وَهَلِي كِيدَلَه *wahalai kedala*, (or *keda*) the being, or becoming, beaten.

101. The following paradigm shows the conjugation of a regular intransitive, or neuter verb.

INFINITIVE MOOD.

وِيرِدَل *Weredal*, to be afraid.

INDICATIVE MOOD.

Present Tense.

(I, etc. am afraid.)

Singular.

1. وِيرِيَم *weregam*.
2. وِيرِيِي *werege*.
3. وِيرِيِي *weregí*.

I 2

Plural.

1. وِيرِيِي *weregú*.
2. وِيرِيِيِي *weregat*.
3. وِيرِيِي *weregi*.

Imperfect Tense.

(I, etc. was being afraid.)

Singular.

1. ويريدالم *weredalam*, or ويريدم *weredam*.
2. ويريدالي *weredale*, or ويريدي *werede*.
3. ويريدل *weredal*, or ويريدو *weredu*, (fem. ويريدله *weredala*, or ويريدو *wereda*.)

Plural.

1. ويريدالو *weredalú*, or ويريدو *weredú*.
2. ويريدالومي *weredala'i* or ويريدو *wereda'i*.
3. ويريدل *weredal*, (fem. ويريدالي *weredale*, or ويريدي *werede*.)

Perfect Indefinite.

(I, etc. was afraid.)

Singular.

1. وويريدم *waweredam*.
2. وويريدي *wawerede*.
3. وويريدو *waweredu*, (fem. وويريدو *wawereda*.)

Plural.

1. وويريدو *waweredú*.
2. وويريدومي *wawereda'i*.
3. وويريدل *waweredal*, (fem. وويريدي *wawerede*.)

Perfect Definite.

(I, etc. have been afraid.)

Singular.

1. ويريدلي يم *weredalai* yam.*
2. ويريدلي ئي *weredalai* ye.*
3. ويريدلي دي *weredalai* dai.†*

Plural.

1. ويريدلي يو *weredali yú.*
2. ويريدلي ئيي *weredali ya't*
3. ويريدلي دي *weredali dí*

Pluperfect.

(I, etc. had been afraid.)

Singular.

1. ويريدلي دم *weredalai‡ wum.*
2. ويريدلي وي *weredalai‡ we.*
3. ويريدلي و *weredalai‡ wu.§*

Plural.

1. ويريدلي و *weredali wú.*
2. ويريدلي وئي *weredali wa'i*
3. ويريدلي و *weredali wú||*

* Fem. ويريدلي *weredali.*† Fem. د *da.*‡ Fem. ويريدلي *weredali.*§ Fem. و *wa.*|| Fem. وي *we.*

Future.

(I, etc. shall or will be afraid.)

Singular.

1. به وریږم *ba waweregam.*
2. به وریږې *ba wawerege.*
3. به وریږې *ba waweregi.*

Plural.

1. به وریږو *ba waweregú.*
2. به وریږئ *ba wawerega'i.*
3. به وریږې *ba waweregi.*

2nd Future.

(I, etc. shall have, will have (probably) been ashamed.)

Singular.

1. وریډلې به ډم *weredalai* ba wum.*
2. وریډلې به ډې *weredalai* ba we.*
3. وریډلې به ډې *weredalai* ba wi.*

Plural.

1. وریډلې به وړ *weredali ba wú.*
2. وریډلې به وئې *weredali ba wa'i.*
3. وریډلې به وې *weredali ba wi.*

* Fem. وریډلې *weredali.*

IMPERATIVE MOOD.

Singular.

2. ^{ویرېرې} *werega*, or ^{ویرېرې} *wawerega*, be thou afraid.

Plural.

2. ^{ویرېرې} *werega'i*, or ^{ویرېرې} *wawerega'i*, be ye afraid.

SUBJUNCTIVE MOOD.

Present Tense.

(I, etc. may, might, should be afraid.)

Singular.

1. ^{ویرېرېم} *weregam*, or ^{ویرېرېم} *waweregam*.
 2. (Like the present indicative), etc. etc.

Pluperfect.

(I, etc. should have, would have been afraid.)

Singular.

1. ^{ویرېدلې به م} *weredalai** *ba wum*.
 2. ^{ویرېدلې به دي} *weredalai** *ba we*.
 3. ^{ویرېدلې به و} *weredalai** *ba wu*.†

Plural.

1. ^{ویرېدلې به ور} *weredali* *ba wú*.
 2. ^{ویرېدلې به وړي} *weredali* *ba wa'i*.
 3. ^{ویرېدلې به وړو} *weredali* *ba wú*.‡

* Fem. ^{ویرېدلې} *weredalh*. † Fem. ^و *wa*. ‡ Fem. ^{وي} *we*.

CONDITIONAL MOOD.

Present Tense.

(If I, etc. am or should be afraid.)

1. *که دوبریدم ka waweregam.*
2. (Like the present subjunctive), etc. etc.

Pluperfect Tense.

(If I, etc. had been afraid.)

Singular.

1. *که زه دوبریدلې وای ka za weredalai* wai.*
2. *که ته دوبریدلې وای ka ta weredalai* wai, etc. etc.*

*Participle.**دوبریدلې weredalai,* afraid.**Gerund.*

دوبریدنه weredala, or دوبریده wereda, the being afraid, or fearing.

102. All regular transitive verbs are conjugated like *واهل wahal*, to beat, and all regular intransitive verbs like *دوبریدل weredal*, to be afraid: but a great many verbs, both transitive and intransitive are irregular in their conjugation, and follow no definite rule, particularly in the formation of the present tense and its derivatives. A table of the most common irregular verbs will be given hereafter. (Vide Art. 149.)

* Fem. *دوبریدلې weredalf.*

103. Active verbs which are derived from adjectives very generally form most of their past tenses, and the imperative mood, by uniting the past tenses and imperative mood of the verb کړل *kawal*, to do or make, with the adjective, which in these tenses resumes its primitive form. In like manner many neuter verbs of the same class resolve themselves in the past tenses, etc. into adjectives in compound with the tenses of کیدل *kedal*, to become. Thus سپینول *spinawal*, to whiten, perfect definite سپین کړې دي *spin karai dai*, has whitened, imperative mood سپین کړه *spin ka*, whiten : ماتیدل *mátedal*, to be broken, perfect indefinite (3rd person) مات شه *mát shu*, broke, or became broken. The conjugation of کیدل *kedal*, has already been given : کړل *kawal*, which is extremely irregular, is conjugated as follows :

INFINITIVE MOOD.

کړل *kawal*,* to do, or make.

* In many of the Pooshtoo authors, we find frequent use made of a cognate form of the verb کړل *kawal*, namely, کړل *karal*, which has precisely the same meaning. This cognate form, though not used in all its tenses in the spoken Pooshtoo of the present day, nevertheless reappears in many of those of کړل *kawal*, as given in the text, (vide the participle). If the reader will keep this in mind, the irregularities of this otherwise most puzzling verb will lose much of their difficulty.

Besides the other difficulties of this verb, the pronunciation of the infinitive mood کړل, is somewhat peculiar. The ک is sounded low down in the throat, more like the Arabic ق, and the first *zabar* has almost the sound of ږ, as if the word were ږړل.

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INDICATIVE MOOD.

Present Tense.

(I, etc. do, or make, or am doing, or making.)

Sing. 1. کوم kawam. 2. کوي kawe.* 3. کوي kawi.*Plur.* 1. کوو kawú. 2. کوني kawai. 3. کوي kawi.*Imperfect Tense.†**Sing.* کول kawal, or کړ kawu, Was doing or making him or it.

کوله kawala, or کړه kawa, Was doing or making her or it.

Plur. کول kawal, Was doing or making them (masc.)
کولي kawale, or کوي kawe, Was doing or making them (fem.)*Perfect Indefinite.*

(I, etc. did, or make.)

Sing. کړ waku, or کړل wakarl,‡ Did or made him or it.

کړه wakara, or کړله wakarala, Did or made her or it,

* In the Pooshtoo authors it is not unusual to find کاندې kánde, kándi, for the 2nd and 3rd persons singular respectively of this tense.

† Also کړ kap.

‡ The forms taken by this verb in the first and second persons of the past tenses (compare note at p. 51) are shown below in compound (for greater perspicuity) with the adjective خپه khapa, annoyed.

Plur. وَاكَارَلْ, *wakaral*, Did or made them (masc.)
 وَاكَارَے, *wakare*, or وَاكَارَلِے, *wakarale*, Did or made
 them (fem.)

Perfect Definite.

Sing. کَرَّی دے *karai dai*, Has done or made him or it.
 کَرَّی دے *kiri* da*, Has done or made her or it.
Plur. کَرَّی دے *kiri di*, Has done or made them, (masc.)
 کَرَّی دے *kiri di*, Has done or made them, (fem.)

<i>Imperf.</i>	{	<i>Khapa-kawalam</i> , Was or were making me annoyed.
		<i>Khapa-kawale</i> , Was or were making thee annoyed.
		<i>Khapa-kawalú</i> , Was or were making us annoyed.
		<i>Khapa-kawala't</i> , Was or were making you annoyed.
<i>Perf.</i> <i>Indef.</i>	{	<i>Khapa-karam</i> , Made me annoyed.
		<i>Khapa-kare</i> , Made thee annoyed.
		<i>Khapa-karú</i> , Made us annoyed.
		<i>Khapa-kara't</i> , Made you annoyed.
<i>Perf.</i> <i>Def.</i>	{	<i>Khapa-karai yam</i> , Has or have made me annoyed.
		<i>Khapa-karai ye</i> , Has or have made thee annoyed.
		<i>Khapa-kiri yú</i> , Has or have made us annoyed.
		<i>Khapa-kiri ya't</i> , Has or have made you annoyed.
<i>Pluperf.</i>	{	<i>Khapa-karai wum</i> , Had made me annoyed.
		<i>Khapa-karai we</i> , Had made thee annoyed.
		<i>Khapa-kiri wú</i> , Had made us annoyed.
		<i>Khapa-kiri wa't</i> , Had made you annoyed.
<i>2nd Future.</i>	{	<i>Khapa-karai ba wum</i> , Will have made me annoyed.
		<i>Khapa-karai ba we</i> , Will have made thee annoyed.
		<i>Khapa-kiri ba wú</i> , Will have made us annoyed.
		<i>Khapa-kiri ba wa't</i> , Will have made you annoyed.

etc. etc.

* It is another peculiarity of this verb that the short vowel *zabar* of the first syllable of the participle کَرَّی becomes *zer* in the feminine, and in the plural number. See note at the auxiliary verb کیدل *kedal*.

SUBJUNCTIVE MOOD.

Present Tense.

(I, etc. may, might, or should make, or do.)

- Sing.* 1. ^كم kawam, or ^كم kam, or ^كم karām, or ^كم wakam, or ^كم wakarām.
 2. ^كوي kawē, or ^كي ke, or ^كي karē, or ^كي wake, or ^كي wakarē.
 3. ^كوي kawī, or ^كي kī, or ^كي karī, or ^كي waki, or ^كي wakarī
- Plur.* 1. ^كو kawū, or ^كو kū, or ^كو karū, or ^كو waki, or ^كو wakarū.
 2. ^كوي kawāt, or ^كي kai, or ^كي karāt, or ^كي wakat, or ^كي wakarāt.
 3. ^كوي kawī, or ^كي kī or ^كي karī, or ^كي waki, or ^كي wakarī.

Pluperfect.

- Sing.* ^كو ^كي ^كي karai ba wu, Would have done or made him or it.
^كو ^كي ^كي kirī ba wa, Would have done or made her or it.
- Plur.* ^كو ^كي ^كي kirī ba wū, Would have done or made them, (masc.)
^كو ^كي ^كي kirī ba we, Would have done or made them (fem.)

CONDITIONAL MOOD.

Present Tense.

(If I, etc. should do or make.)

Sing. 1. كَوَمَ *ka kawam*, or كَمَ *kam*, or وَكَمَ *wakam*, or كَرَامَ *karām*, or وَكَرَامَ *wakarām*, (like the present subjunctive.)

Plur. 1. كَوُوا *ka kawū*, etc. etc. (ditto.)

Pluperfect.

Sing. كَرَيَ وَيَ *ka karai wai*, if had done or made him or it.

كَرَيَ وَيَ *ka kirī wai*, if had done or made her or it.

Plur. كَرَيَ وَيَ *ka kirī wai*, if had done or made them (masc. or fem.)

Participle. Masc. كَرَيَ *karai*,* Fem. كَرَيَ *kirī*, done, or made.

Gerund. كَوَالَا *kawala*, the, or a, doing or making.

The passive voice of كَوَل *kawal*, is formed by adding the tenses of كِيدَل *kedal*, to the participle كَوَالَي *kawalai*. Thus, كَوَالَي بَ شَي *kawalai ba shi*, shall be made or done; كَوَالَي شُ *kawalai shu*, was made or done, etc. etc.

* The following forms of the participle also occur : كَوَالَي *kawalai*, which is used with the tenses of كِيدَل *kedal*, to form the passive voice, and كَرَالَي *karalai* of which كَرَيَ *karai* is an evident abbreviation.

Formation of the Tenses.

104. The Infinitive Mood is to be regarded as the root of all verbs, and the study of the language is much facilitated by noting carefully the process by which the other tenses are obtained from it.

105. Thus, the present tense of regular transitive verbs is formed from the infinitive by changing the final letter *ل* into *م*; as, *وَهَلَ* *wahal*, to beat; *وَهَمَ* *waham*, I beat; *خَرَسَوَلَ* *kharsawal*, to sell; *خَرَسَوَمَ* *kharsawam*, I sell.

106. Again, the present tense of regular intransitive verbs is formed by changing the final *دَل* *edal* (or *idal*) of the infinitive mood into *يَمَ* *egam*; as, *كَيْدَل* *kedal*, to become; *كَيْرَمَ* *kegam*, I am becoming; *وَيْرِدَل* *weredal*, to be afraid; *وَيْرَمَ* *weregam*, I am afraid.

107. The Imperfect tense of transitive verbs is the same (in the masculine) as the infinitive mood, and the feminine is formed from the masculine by the same rule as that given at Article 18, for forming a feminine noun from a masculine noun ending in a consonant, namely, by adding *a*; as, *وَهَلَ* *wahal*, was beating (masc.); *وَهَلَا* *wahala*, was beating (fem.) It is not unusual to find the final *ل* of this tense discarded in the singular number, and its place taken by *a* (the *háé mukhtafí* of Arabic and Persian grammarians) which

in the masculine is sounded as *pesh* (*u*) and in the feminine as *zabar* (*a*.) Under this process هَل, *wahal*, was beating (masc.) becomes هُ, *wahu*, and هَلْ, *wahala*, was beating (fem.) becomes هَا, *waha*. The same tense of intransitive or neuter verbs is formed (1st person) by adding اَم *am*, to the infinitive; thus بَرِدَل, *weredal*, to be afraid; بَرِدَلَم, *weredalam*, I was being afraid. The ى being again rejected, but in this case in both singular and plural, the contracted form which is in general use is obtained. Thus, بَرِدَلَم, *weredalam*, بَرِدَم, *weredam*, I was being afraid.

108. The Perfect Indefinite Tense of transitive verbs is formed from the infinitive by prefixing the syllable اِ, *wa*,* to it,—as هَل, *wahal*, to beat; وَهَل, *wawahal*, I, etc. beat (masc.) The feminine is formed in the same way as that of the Imperfect tense, (Art. 107). The terminal ى is frequently discarded in the singular of this tense as well as of the Imperfect, and its place taken by اِ with the sound of *u* or *a* in the masculine and feminine respectively :—thus, هَلْ, *wawahal*, beat,

* From the sound which the initial syllable of the Pooshtoo Perfect tense sometimes bears, viz. that of the short or long *u*, it would be more consonant to existing notions of orthography to write it اُ or اِ: but whichever of the three sounds it bears in pronunciation *wa*, *u*, or *ú*, (and it bears all three) it is written in the best Pooshtoo manuscripts with the simple اِ or اِ, which is equivalent in the Roman character to *wa*.

(masc.) becomes *وَوَاهُ*, *wawahu*; *وَوَاهَلْ**, *wawahala*, beat,
(fem.) becomes *وَوَاهَا**, *wawaha*.*

109. The Participle of both active and neuter verbs is obtained by adding *آي* to the Infinitive, as *وَاهَلْ*, *wahal*, *وَاهَلَايَ*, *wahalaí*. In words of three or more syllables the *ل* is often discarded to form the participle and *اي* added to the *penultimate* syllable of the Infinitive. Thus, *آخَسْتَلْ* *akhastal*, to take, participle *آخَسْتَايَ* *akhastai*, taken.

110. The Perfect Definite, Pluperfect, and second or doubtful future are all formed by adding the present, past, and future tenses respectively of *يَم* *yam*, I am, to the Participle.

111. The future is the same as the present tense, but is always known by the presence of the sign *بَ* *ba*, and *generally*, like the Indefinite Perfect, takes *وَ*, *wa* before its initial letter. The sign *بَ* *ba*, may either precede or follow the future. Thus, *بَ وَوَاهَمْ*, *ba wawaham*, I will, or shall beat, may be written also *وَوَاهَمْبَ*, *wawaham ba*.

112. The Imperative Mood, in its strict sense, is necessarily confined to the second person : but follow-

* In some verbs the *ل* of the infinitive is simply discarded instead of being changed into *ا*. Thus, *آخَسْتَلْ* *akhastal* to take, becomes in the masculine of the Perfect indefinite *وَآخَسْتَ* *wákhast*.

ing the example of many grammars the imperative form of the other persons has been shewn in the Paradigms. The Imperative Mood in the second person singular is derived from the Present Indicative by substituting *ı* for the final *ı* and prefixing *ı* to the initial letter. In the second person plural, as well as in the first and third persons of both numbers, the prefix *ı*, alone distinguishes it from the Present Indicative.*

113. The formation of the tenses of the subjunctive and conditional moods requires no additional illustration.

114. The use and signification of the various moods and tenses in Pooshtoo correspond very nearly with the use and signification of the same moods and tenses in English. A few points of difference, however, and some peculiarities of the language, require to be noticed.

115. 1st. *The Present Tense.* There is no distinct present definite tense in Pooshtoo, probably because

* All verbs do not, however, assume the prefix *ı* in the imperative mood, or assume it or not at the option of the speaker. Thus, *boza* بوزا, take away, not *waboza* و بوزا; *pregda* پړېږدا, let go, not *wapregda* و پړېږدا. Again, *gara* گړا, and *wagora* و گړا, are used indiscriminately as the imperative of *lidal* لیدل, to see, (Art. 149,) and the same of other verbs.

the language is wanting in a present participle. The context determines whether, for instance, *وهم*, *waham*, shall mean—"I beat," or "I am beating."*

116. The Present Tense is largely made use of in Pooshtoo, as in other oriental languages, in narratives and descriptions where the English idiom would lead us to expect the Perfect; and in like manner the Perfect Tenses (definite and indefinite) are often used where the English language employs the Pluperfect. In other words, the *Dramatic* style is generally employed instead of the *Narrative*, and the narrator represents by-gone occurrences as if they were then passing before him, and in the very words of the *dramatis personæ*. Thus, "I saw that the horse *was* lame," *ما وليده چه آس گڏ دي* *má walídu chi ás guḍ dai* : "The man said he would not go with me," *سڙي وويل* *sarí wawel chi stú sara ba na lárshum* : "I asked the man why he had beaten the boy," *له سڙي نه ما پښتڼه وکړه چه ملک دي ولي وړه* *la sarí na má pukhtana wakara, chi halak dewale wawahu ?*

117. 2nd. *The Imperfect Tense*. This tense often occurs with the prefix *به* *ba*, like the Future, in which

* This is perhaps stated too generally, because many intransitive verbs *have* both a present, and a present definite tense. For instance *پاڅيدل* *pásedal*, to get up : present definite, *پاڅيگم* *pásegam*, I am getting up : present indefinite, *پاڅم* *pásam*, I get up.

case it implies a *habit*, and bears a sense equivalent to the “would” of the English imperfect. Thus, هغه به ما څخه کيناسته او به چلَم څښلُ او به داسي خبرې کولې *hagha ba má sakha kenástu, áo ba chilam skhalu, áo be dáse khabare kawale*, he would sit by me, and smoke, and talk thus.

118. The Imperfect Tense is sometimes used to express the *intention* of doing, or the being about to do or suffer any thing. Thus, ما چټي لکله لیکن نه مي شوه لکلي *má chiṭi likala, lekin na me shwa likalai*, I was about to write a letter (or intended to write) but was unable to write it.

119. 3rd. *The Perfect Indefinite*. The abbreviated forms of the first and second Personal Pronouns, *me*, and *de*, (or, as often written, *م* and *د*) are frequently introduced between the initial *و*, of this tense and the remainder of the word. Thus, *و، مي وه، wa me wahu*, I struck : *و، دي وه، wa de waju*, did you kill? The particle of negation *نه na*, is frequently interpolated in the same way between the initial and succeeding syllables of this tense. Thus, *و، نه وه، wa na-wahu*, did not beat.

120. Some irregular verbs do not take the prefix *و*, in this (and other) tenses. In such cases *me*, *دي* *de*, and *نه na* are frequently interpolated between the

first syllable, whatever it be, of this tense, and the succeeding ones. Thus, *ke me khu*, I placed, from *kekha wal*, to place : *rághai*, *yá rá na ghai*? did he come or not?

121. *The Perfect Definite, etc.* In this tense as well as in the Pluperfect and 2nd Future, it is common for the above form of the first and second Personal Pronouns, or the participle of negation, or both, to be interpolated between the Participle and the Auxiliary. Thus, *lidalai me dai*, I have seen : *lidalai me na wu*, I had not seen : *lidalai me ba wí*, I have probably seen, etc. etc.

122. *The Future.* The sign of the future tense *ba*, generally precedes, but sometimes follows that tense : It is sometimes interpolated between the initial , and the succeeding syllable, or, if the initial , is wanting, between the first and second syllables of the tense. Examples, *wa waham-ba*, I will beat : *wa-ba-ghwáram*, I will ask for : *rá-ba-shí*, he will come.

123. *The Infinitive Mood.* The use of this mood, in its strict sense, is rare, and that form of the verb generally denotes a mere verbal noun. All such forms of expression as "tell him to go," "advise him to

come," resolve themselves in Pooshtoo into present subjunctives. Thus, *چە ټرشي حکم ورکە* *hukm warka chi lár shí*, order him that he go, etc.

124. *The Subjunctive Mood.* The tenses of this mood, as we should expect from the name, are generally found in the concluding portion of a sentence where they are subordinate to and consequent upon the Indicative or declaratory form of the verb with which the sentence commenced. The Present Subjunctive when thus used is invariably preceded by the conjunction *چە chi*.

125. The Present Subjunctive is, however, sometimes found at the beginning of a sentence, or even stands alone in it, as in the following examples : *دې څه دي؟ dai sa wi ?* what is this ? or, as we should say, what may this be ? *دې نر وي يا ښځه وي dai nar wi yá khiza wi*, Is this a male or a female ? asked doubtfully.

126. *The Pluperfect Subjunctive*—occurs either as the response to the Pluperfect tense Conditional, or at the beginning of a sentence, as in the following example : *وہ ليکن واهلای مي به، wahalai me ba wu, lekin*, etc. I would have beaten, but, etc. etc.

127. *The Participle.* There is only one Participle in Pooshtoo, the Past, as *واهلای wahalai* "beaten."

There is no present participle “beating,” and no past indefinite participle “having beaten,” so useful in Oordoo as dispensing with the constant use of the Conjunction “and;” such sentences as, “eat your dinner, and put on your clothes, and come,” etc. etc. must be translated literally into Pooshtoo, and the several portions of the sentence joined by the Conjunction , *do*, or , *o*, and as in English.

128. The ability or power of doing a thing is expressed by adding the tenses of the verb شل *shal*, to be able, to the Participle. Thus تَلَي شَي *tlai she* ? art thou able to walk ? تَلَي نَه شَم *tlai na sham*, I am unable to walk ; گِرَزِدِلَي نَه شَم *girzedilai na shum*, I was unable to turn round ; دَا كَار مَاكُولَي نَه شَه *dá kár má kawalai na shu*, I was unable to do this work.

129. The reader is referred to the Vocabulary for information as to the *government* of verbs. In this place it will be sufficient to notice generally, that active or transitive verbs in Pooshtoo mostly govern the accusative case, as in English :—that causal verbs, and verbs of giving, showing, etc. generally govern two cases, the accusative and dative :—that the neuter verbs رَاتِل *rátílal*, to come ; رَسِيدَل *rasedal*, to arrive ; بَهَكَرِيدَل *khkàredal*, to appear ; and the active verbs اَيْل *wáyal*, when it signifies to *call*, and لِيدَل *ledal*, when

it signifies to *look at*, govern the dative :—and that verbs of fear, caution, and ablation, require the ablative case. The reader will find in the Vocabulary an example of the construction and government of all adjectives and verbs where either is in any way peculiar.

Chapter IX. OF INDECLINABLE WORDS.

1. *Adverbs.*

130. The following list comprises most, if not all, of what may be called the simple, or primitive, adverbs of the language.

وس *os*, now.

نن *nan*, to-day.

پرون *parún*, yesterday.

صبا or صباح *sabá* or *sabáh*, to-morrow.

زر *zar*, quickly.

ورو *wro*, or رو *ro*, slowly.

بیا *biyá*, again : then.

هاله *hála*, then.

کله *kala* ? when ?

تل *til*, always.

وکی *wale*, why ? but.

داسی *dáse*, thus, in this way.

هسی *has* هس *hase*, thus, in that way.

که *zika*, on this account, therefore.

دلته *dalta*, دکی *dale*, here, hither.

هالته *halta*, هوزی *húre*, there, thither.

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131. The following are some of the methods by which Adverbs are formed from the other parts of speech :

1st. Substantives with a Preposition ; as, به روز *pa wroz*, by day ; به جلدی *pa jaltai*, quickly. 2nd. Adjectives with a Preposition ; as, به پست *pa pust*, secretly ; به سركند *pa sargand*, openly. 3rd. Primitive Adverbs with a Preposition ; as, كاله پوري *kala pore* ? how long ? به ورو *pa wro*, slowly. 4th. Adjectives without undergoing any change ; as, خه *kha*, well ; ډير *der*, very. 5th. Adjective pronouns with Substantives ; as, هر روز *har wro*, always, daily ; يو ځل *yo zal*, once : and these again may be associated with a Preposition ; as, له څه ځم *la kum waqt na*, since. 6th. Adjective Pronouns with a primitive Adverb ; as, بل مباح *bul sabáh*, the day after to-morrow.

2. Prepositions.

132. The following are the Prepositions (if it be not a misnomer so to call a part of speech which oftener follows than precedes its substantive) in ordinary use, arranged according to the cases which they govern.

1. Prepositions governing the Genitive case :—

چاپېره *chápera*, around.
 به مخ *pa mukh*, in front.
 مخا مخ *mukhá mukh*, opposite.

په شا *pa shá*, behind.

سوا *sauá*, except, with the exception of.

دپاره *dapára*, for the sake of, because of.

دپاسه *dapása*, upon, on the top of.

برابر *barábar*, even with.

لاندې *lánde*, below, under.

دننه *danana*, inside of, within.

غندي *ghunde* or غوندي *ghúnde*, like.

2. Preposition governing the Dative case :—

نژدې or نژدې *nizde or nízhdē*, near.

3. Prepositions governing the Ablative case :—

پس *pas*, after, posterior to.

بهر *bahar*, outside of.

بي *be*, without, except.

4. Prepositions governing the Genitive and Ablative cases.

سره *sara*, along with.

ږاندي *vránde*, or ږاندي *da-vránde*, before.

ورسته *wrusta*, or وړسته *da-wrusta*, after.

5. The following prepositions require simply the inflected case of the noun :—

څخه *sakha*, by the side of, from the side of.

به *pa** with, according to, on etc.

به باندي *pa-bānde*, or پر باندي *par* (or *pra*) *bānde*,
upon, etc.

به كشي or به كي *pa-kshe*, or *pa-ke*, in.

به پسي *pa-pase*, in pursuit of.

تر پوري *tar-pore* up to, as far as.

The construction of the four last prepositions requires that the noun, in the inflected case, if susceptible of inflexion, should be introduced between the initial and terminal portion of the preposition : e. g. به مابندي *pa má bānde*, upon me ; تر در ياب پوري *tar daryáb pore*, as far as the river ; به هغه پسي *pa haghā pase*, in pursuit of him, etc. etc.

133. The Prepositions may be used adverbially, as in English, Persian, etc. Thus, به كي كيد *pa-ke keda*, put (it) in به باندي نه دي *pa-bānde na dai*, it is not above. ز و يارچه سره خپل غمونه شمار كړو *za, o yār, chī sara khpul ghamúna shumār karú*, if I and my beloved should reckon up our griefs *together*, etc. etc.

* This is the most useful preposition in the language. With the gerund of the verb it forms a Paulo-post-futurum tense. Thus, نمر به پريوتنه دي *nmar pa prewatu dai*, the sun is about to set ; شفق به ركيده دي *shafaq pa warakedu dai*, the twilight is about to disappear, etc. etc.

3. *Conjunctions.*

134. The following are the Conjunctions in most common use :

که *ka*, if, whether.

لیکن *lekin*, but.

وَلِی *wale*, but ; why ?

تَرخو پوری *tar so pore*, so long
as, until.

چہ *chi*, that, for, as.

او *áo*, or , *o*, and.

یا *yá*, either.

ہم *ham*, or *hum*, also, even.

ہالہ *hála*, then.

لکہ *laka*, as, like.

4. *Interjections.*

135. Besides the Interjection *ای* *ai*, which denotes the Vocative case, the following may be enumerated ;

خُدائی دَمَ کہ *Khudá'e di ma ka*, God forbid.

پیدا ر شہ *paidár sha* ! have a care !

لاری شہ *lare sha* ! begone !

ہر گورہ *hargora* ! look ye !

خُدائی خبر *Khudá'e zda* or خُدائی *Khudá'e kha-*
bar ! God knows !

And the two following, which the Pooshtoo shares in common with Persian, Hindoostanee, etc.

شباباش *shábásh*, or شِاواش *sháwásh* ! Bravo !

تاوبہ *tauba* ! fi ! strange ! etc. etc.

Chapter VII.

OF DERIVATIVE AND COMPOUND WORDS.

The Pooshtoo language abounds in derivative and compound words which have passed into it from the Arabic, Persian, etc. For the derivation and formation of such verbs, reference must be made to the Grammars of those languages. The following remarks have reference merely to the purely Pooshtoo methods of deriving and compounding words.

1. *Of Substantives.*

136. Substantives denoting an agent or performer are derived from active verbs by substituting اُنْكَي *unkai*, اُرُنْكَي *únkai*, or اُرُنْكَي *únai*, for the final ل of the Infinitive. Thus, كَرَل *kawal*, to do, كَرُنْكَي *kawunkai*, a doer : وَجَل *wajal*, to kill, وَجُرُنْكَي *wajúnkai*, a killer : تَلَل *tilal*, to go, تَلُرُنْكَي *tlúnai*, a goer : etc.

137. This class of substantives may be formed in the same way if the verb be in compound with a substantive or adjective. Thus, لَارْ-كُيُونْكَي *lár-khayúnkai*, a

shower of the road, or guide, from لار *lár*, a road, and بنیل *khayal*, to show : پيدا كونئي *paida-karunkai*, a creator, from the Persian adjective پيدا *paidá*, and كړل *kawal*, to make.

138. *Diminutives* are sometimes formed for the names of animals by the addition of رَڼي *úr'ai*. Thus, گد *gaḍ* a male sheep, گد رَڼي *gaḍúr'ai*, a lamb, چرک *chirg* a cock, چرک رَڼي *chirgúr'ai* a chicken.* The termination کُئي *gai* or کاي *kai*, is sometimes employed to denote the diminutive of inanimate things; as, تبر *tabar*, an axe, تبر کُئي *tabargai*, a small axe : چر *charu*, a knife, چر کُئي *charúkai* a small knife.

139. An Abstract Noun may be formed from any adjective by adding to it the termination والہ *wála*. Thus, پلن *plan*, broad, پلن والہ *planwála*, breadth : شوم *shúm*, stingy, شوم والہ *shúmwála*, stinginess. An abstract noun may also be formed from an adjective or substantive by adding the termination توب *tob*. Thus, سخى *sakhi*, liberal, سخيتوب *sakhitob*, liberality : سري *sarai*, a man, سريتوب *sarítob*, humnaity, or human nature : ليونى *lewanai*, mad, ليونتوب *lewantob*, madness. Abstract Persian and Hindoostanee nouns ending in مَرُف *marúf*, (ى) are liberally made use of in Pooshtoo,—generally, however, with a slight difference of Pronunciation, the last

* منگى *mangak*, a rat منگورَڼي *mangakúr'ai*, a mouse, etc. etc

letter bearing the slightly elongated sound described at a former page (see 2nd Declension of Adjectives). Thus, نیکي *nekat*, virtue, بدی *badat*, vice : etc., etc.,

2. *Of Adjectives.*

140. Adjectives denoting possession, etc. are formed by adding the termination جن *jan*, or زن *zhan*, to a substantive ; as غمی *ghamjan*, possessed of grief, afflicted, from غم *gham*, grief : کبرجن *kibrjan*, possessed of pride, proud, from کبر *kibr*, pride : دروغجن *daroghjan*, or دروغزن *daroghzhan*, a liar, from دروغ *darogh*, a lie.

141. What are called technically gentile, patronymic, and relative adjectives are not common in pure Pooshtoo, the genitive case of the noun being generally used instead of them. Thus, دېډپښور سړي *da Pekhaur* (Peshawur) *sarai*, a man of Pekhaur, a Peshawuree : د کلي سړي *da kili sarai*, a man of the village, a villager. The patronymic adjective does, however, occasionally occur, and is formed by adding آي *ai*, وال *wal*, etc. to the name of the country, etc. Thus, باجوري *Bajorai*, a man of Bajore : بونير وال *Bonerwal*, a man of Boner, etc. etc.

3. *Of Verbs.*

142. The commonest class of derivative verbs in Pooshtoo consists of verbs derived from adjectives. The derivation is effected by adding the termination ډل *ḍal*

awal,* to adjectives ending with a consonant for an active, and *عدل* *edal*,† for a neuter. Thus, *ذَكْ dak*, full, *ذَكْوَل dakawal*, to fill : *ذَكْدَل dakedal*, to be filled. If the adjective ends in *a*, or a diphthong, the verb formed from it is rather a compound than a derivative verb, and is obtained by adding *كَوْل kawal*, to the adjective for an active, and *كِدَل kedal*, for a neuter verb. Thus, *سَتْرِي كَوْل stirai-kawal*, to tire : *أُدْ كِدَل úda-kedal*, to be asleep : *خَبِه كَوْل khapa-kawal*, to vex.

143. A few active verbs, the Infinitive of which ends in *آل al*, become causals by changing *آل al* into *أَوَّل awal*. Thus, *شَبَل skhal*, to drink, becomes *شَبَوَل shkawal*, to cause to drink : *خَوْرَل khural*, to eat becomes *خَوْرَوَل khurawal*, to cause to eat. By a corresponding change the active verb *أَوْرِدَل áwardal*, to hear, furnishes the causal *أَوْرِدَوَل áwarawal*, to cause to hear.

144. Compound verbs are formed either, as seen above, by uniting a verb and an adjective, or by uniting a verb and a substantive, or, more rarely, by uniting a verb and an adverb. The verb commonly used for this purpose is *كَوَل kawal*, to do or make, but other verbs are sometimes employed ; as, *وَهَل wahal*, to beat ; *وَيَل wayal* to say ; *وَرَكَوْل warkawal*, to give, etc. etc. Examples :—

* Which is clearly *كَوْل kawal*, without the initial letter.

† Which is clearly *كِدَل kedal*, without the initial letter.

کول *lare-kawal*, to remove, (literally, to make distant :) سبقي وائل *pore-kawal*, to shut or close : سابقي وائي *sabq-wáyal*, to say or repeat a lesson : حكم وركول *hukm-warkawal*, to give an order : ستني وهل *stan-wahal*, to prick, etc. etc. This is the suitable place too to notice the altered signification which may be given to a verb according as the several monosyllabic particles را *rá*, در *dar*, or و *war*, are prefixed to it.

The first of these always indicates that the action of the verb to which it is prefixed is *towards the speaker* : the second در *dar*, that it is towards the second person, *you* : the third, و *war*, that it is away from the speaker, and towards the third person, *him*. Thus, راكه *rá-ka*, (*infin.* راكول *rákawal*,) give me : خدائي عقل در كزبدي *Khudd'ie aql dar-kaṛai dai*, God has given *you* understanding : حكمي وركه *hukm e warku*, gave *him* an order : راغورختل *rāghokhtal*, to send for (to one's self) : راتل *rātlal*, to come (lit. to go towards) : راورتل *rāwatal*, to come out to (the speaker).

145. The letters و and ي are much employed in Pooshtoo in a way that may cause the learner some embarrassment. They are frequently added to words simply for the sake of euphony, and to make a sentence sound more easy and flowing.* In poetry the use of

* The reader must not confound this use of the letter ي with that of the same letter in Persian, in which language it *restricts to unity* any noun to which it is appended.

these letters serves often to prop the measure and to preserve the rhythm of the verse. Thus, چراغ ی راغوخت *chirágh e ráwaghokht*, sent for a light : په قیامت به ی *pa qiyámat bá e mukh tor wi*, his face shall be black in the judgment : په مسندي دعوی کاند ی *pa masnad e dqwá kándi*, lays claim to the throne : هغه کار *hagha kár chi o har chá wata mushkil dei*, *hagha kár wára o de wata ásán dai*, those works which are difficult to every one else are all easy to him (God).

The meaningless monosyllable لا *lá*, is used in much the same way as the letters, and ی, namely, as an expletive, or as a prop to rhythm and measure. Thus, ای رحمانه ولی نه مزی لا بخدا *E Rahmána ! wale na mare LA pakhwá ?* Oh Rahmaun ! why dost thou not die first ? لا به زر ترزرو خوارشي *LA ba zar tar zarah khwár shí*, will be poor to the thousandth degree.

146. The names by which the twelve months of the year are distinguished by the Eastern Affghans are very nearly like those of the Hindoo Calendar. They are as follows :—

- | | |
|-----------------------|-------------------------------|
| 1. مگر <i>magar</i> , | } زمه <i>zhimma</i> , winter. |
| 2. پو <i>po</i> , | |
| 3. ما <i>má</i> , | |

- | | | | |
|-----|--------------------------|---|------------------------------------|
| 4. | پگنر <i>paganr</i> , | } | سپړلي <i>sparalai</i> , or spring. |
| 5. | چينر <i>chetar</i> , | | |
| 6. | وساك <i>wisák</i> , | | |
| 7. | جيت <i>jet</i> , | } | اورې <i>orai</i> , or summer. |
| 8. | هار <i>hár</i> , | | |
| 9. | پشكال <i>pashakál</i> ,* | | |
| 10. | بادرو <i>bádro</i> , | } | مني <i>munai</i> , or autumn. |
| 11. | اسو <i>asoo</i> , | | |
| 12. | كتك <i>katak</i> , | | |

In some parts of Affghanistan, however, the months are known by altogether different appellations, as follows :

1. وړنډې خور *wrúmbái khor*, (the first sister). 2. دريښمه خور *doyama khor*, (the second sister). 3. دريښمه خور *dreyama khor*, (the third sister). 4. څلورمه خور *tsalorma khor*, (the fourth sister). 5. خدې مياشت *Khudá'e miyásht*, (the month of God). 6. برات *barát*, or شب برات *shabbarát*. 7. روز *rozha*, (the fast). 8. وړوكي اختر *wúrúikai Akhtar*, (the little Akhtar). 9. ميانه *miyána*, (intermediate). 10. لويي اختر *loe Akhtar*, (the great Akhtar). 11. حسن حسين *Hasan Hasen*. 12. سفر *safar*, (the journey).

147. The names of the days of the week are as follows : 1. حالي *Kháli*, or Saturday : 2. اټبار *Itbár*,

* Called also ساونري *sáwanr*.

Sunday : 3. پير *Pir*, Monday : 4. سه شنبه *Si-shambha*, Tuesday : 5. چار شنبه *Chúr-shambha*, Wednesday : 5. پنج شنبه *Panj-shambha*, Thursday : جمعه *Juma*, Friday.

148. When neighbours visit neighbours at their houses, the master of the house salutes his visitor thus : راشي هر كله *har kala ráshe* ! May you ever come ! The visitor answers, هر كله اوسي *har kala ose* ! May you ever remain ! (to receive me), or درشه نيكي *dar sha nekt* ! good befall you ! or خدائي دمل شه *Khudá'e di mal sha* ! God be with you !

149. When a person returns to his home from a journey, he is saluted by his friends thus : به خير راغلي *Pa khair rághle* ? Have you come happily ? to which he replies به خير اوسي *Pa khair ose* ! May you remain happily ! or, مه خوار يكي *ma khwárege* ! May you not be poor ! The first speaker then enquires, جورني *jor ye* ? Are you well ? خوشال ئي *khushál ye* ? Are you happy ? etc. etc., to which the other replies شکر الحمد اله ته جورني *shukr Alhamd ul lillah ! ta jor ye* ? etc. etc.

150. If a person be engaged in any laborious work, such as digging, ploughing, etc., or return to his home, or that of a friend, after being engaged in any household duty, etc. etc. the appropriate salutation which he receives from passers-by, or from the people

of the house is ستړې مه شي *starai ma she* ! May you not be tired ! to which the answer is مه خورابگي *ma khudarege* ! May you never be poor ! if the parties are equal in age, position in life, etc. : or, لوړې شي *lo'e she* ! May you become great ! if the first speaker be inferior in age, etc. : or, ايمان د روزې *I'mán di rozi sha* ! May the Faith be your daily bread ! or, خدايي د مل شه *Khudá'e di mal sha* ! God be with you ! etc. etc.

151. It is proper, however, to remark that the foregoing salutations are perhaps subject to some slight variation in different localities.

TABLE OF IRREGULAR VERBS.

Infinitive Mood.	Meaning.	Present Tense.	Imperative Mood.	Perfect Indefinite.	Perfect Definite.
Aghustal	to put on	Aghundam	Wághunda	Má wághust	Aghustai me dai.
Akhastal or Aghishtal	to take	Akhlam	Wákhla [wuza]	Má wákhast, or Má wághisht	Akhastai me dai, or Aghishtai me dai.
Alwatal	to fly	Aluzam	Wáluza, or Wál	Wálwatam	Alwatalai yam.
Aratal	to open	Arzanam	Wárzana	Má wáratu	Aratalai me dai.
Awaredal	to hear	Awaram [wam]	Wáwara	Má wáwaredu	Awaredalai me dai.
Botal, or Byawal	to take away	Bozam, or Bya-	Boza, or Byawa	Má bot	Botalai me dai, or Byawalai me [dai.
Ghokhtal	to twist	Gharam	Waghara	Má waghakhtu	Ghokhtalai me dai.
Girzedal	to ask for	Ghwarám	Waghwára	Má waghokht	Ghokhtalai me dai.
Jaral	to turn round	Girzam	Girza, or Wagirza	Wagirzedam	Girzedalai yam.
Kandal [Khwatal]	to weep	Járam	Wájara	Má wajaral*	Má jarali di.
Kekhawal, or to place	to dig	Kanam [dam]	Wakana	Má wakandu	Khandalai me dai.
Kenástal	to sit	Kedam, or Keg-	Keda, or Keda	Má kekhu	Ikhai me dai.
Khandal	to laugh	Kenam	Kena	Kenástam	(Not in use.)
Khatál	to ascend	Khándam	Wakhánda	Má wa khandu*	Khandalai me dai.
Katal, or Lidal	to see	Khezham	Wakhezha	Wakhatam [walidu]	Khatalai yam.
Lústal	to read	Goram	Wagora	Má wakát, or Má	Kátalai me dai, or Lídalai me dai.
Mundal	to get	Lwalam	Lwala	Má walistu	Lústalai me dai.
Mural	to die	Mumam	Muma	Má wamundu	Mundalai me dai.
Nghakhtal	to fold up	Muram	Mur sha	Mur shum	Mur shiwai yam.
Ngharal, or to swallow	to fold up	Ngharam	Wanghára	Má wanghakhtu	Nghakhtalai me dai.
Nghardal	to swallow	Ngharam, or	Wanghara, or	Má wangharu, or	Ngharalai me dai, or Ngharda-
Níwal	to seize	Ngharam	Wanghara	wangharu	lai me dai.
Nkhatál	to be entangled	Nisam	Wanisa	Má waniwu	Níwalai me dai.
		Nkhalam	Wankhala	Nkhatam	Nkhatalai yam.

* The reader must note that "to weep" and "to laugh" take the instrumental construction in the past tenses, like Active Verbs.

TABLE OF IRREGULAR VERBS.

Infinitive Mood.	Meaning.	Present Tense.	Imperative Mood.	Perfect Indefinite.	Perfect Definite.
Odal	to weave	Ovam	Wawuva	Má wawudu	Odalai me dai.
Osedal	to dwell	Osam	Osa	Osedam	Osedalai yam.
Pásedal	to rise	Pásam	Pása	Pásedam	Pásedalai yam.
Pejandal, or Pe- zhandal	to recognize	Pejanam, or Pe- zhanam	Wapejana, Wapezhana	Má wapejandu, or Má wapezhandu	Pejandalai me dai, or Pezhanda- lai me dai.
Pohedal, v. n.	to understand	Pohegam	Wapohega, Pohé-sha	Wapohedam, or Pohé-shum	Pohé shawai yar.
Pránatal	to open	Pránazam	Pránza	Má pránatu	Pránatalai me dai.
Prebástal, Prayastál	or to throw down	Prebásam	Pre bása	Má prebást, or Má prayast	Prebástalai me dai, or Prayasta- lai me dai.
Prekawal	to cut	Prekawam	Prekara, or Pre- kawa, or Preka	Má preku	Prekarai me dai.
Prekhawal	to abandon	Predam, or Preg- dam	Preda, or Preda	Má preku	Prekhai me dai.
Prewatal	to fall	Prewazam	Prewaza	Prewatam	Prewatalai yam.
Rákhkal	to pull	Rákágam	Rákága	Má rákhu	Rákhkalai me dai.
Rátílal	to come	Rázam	Ráza, or Rásha	Singular. 1. Rághlam. 2. Rá- ghle. 3. (masc.) Rághai : (fem.) Rághla. Plural 1. Rághlú. 2. Rá- ghlá. 3. (masc.) Rahgal : (fem.) Rághle	Rághlai yam.

Raudal	to suck	Rawam	Warawa	Má warand	Raudalai me dai.
Ráwaral	to bring (a thing requiring to be carried)	Ráwaram	Ráwara	Má ráwar	Ráwarai me dai.
Ráwastal	do. (a thing that can walk)	Ráwalam	Ráwala	Má ráwast	Ráwastai me dai.
Rebdal, or Raudal	to reap	Rebam	Wareba	Má warebda, or Má waradda	Rebdalai me dai, or Raudalai me dai.
Regdedal	to tremble	Regdam	Waregda	Waregdedam	Regdedalai yam.
Rghakhtal	to roll, or wallow	Rgharam	Warghara	Warghaktam	Rghakhtalai yam.
Sásedal	to drip	Sásam	Sása	Sásedam	Sásedalai yam.
Samlástal	to lie at full length	Samlam	Samla	Samlástam	(Wanting.)
Swal	to burn	Swazam	[Waswa Waswaza, or Watikhta	Waswam	Sawai yam.
Tikhtedal	to flee	Tikhtam	Za	Watikhtam	Tikhtedalai yam.
Tilal	to go	Zam	Ubása	Lárum, or Lárum Tilal yam.	Tilalai yam.
Ubástal, or Westal	to take out	Ubásam	Yosa	Má wubástu, or Má westu	Ubástalai me dai, or Westalai me dai.
Urai, or Orai	to take away (a thing that requires to be carried)	Uram, or Oram		Má yowar	Urai me dai, or Orai me dai.
Wajal, or Wazhal	to kill	Wejnam, or Wezhnam	Wawejna, or Wawezhna	Má wawaju, or Má wawazhu	Wajalai me dai, or Wazhalai me dai.
Watal	to go out	Wuzam	Wuza	Watalam	Watalai yam.
Wishtal	to shoot, or kill with a gun or bow	Wulam	Wula	Má wawisht	Wishtalai me dai.
Zghaledal	to run	Zghalam	Wazghala	Wazghalam	Zghaledalai yam.

FAMILIAR SENTENCES.

Who are you? Ta sok ye?

What is your name? Stá núm sa dai? (or, núm di sadai?)

I am a Pathan. Za Pukhtún yam.

I have come from Cabul. La Kábul na rághlai yam.

On what business have you come? Pa sa kár rághlai ye?

I have come to be married. Pa wáda rághlai yam.

Have you not been married up to this time? Tar osa pore
wáda na de dai karai?

No. Na me dai karai.

I was married, but my wife died. Wadá me karai wu: Tabar
me mara shwa.

Is your father alive? Plár de jawandai dai!

My father and mother are both dead. Plár mor me dwára
mra dí.

Have you any brothers? Wřúna de ishta?

I have one brother. Yo wror me ishta.

Who reigns in Cabul? Pa Kábul ke hákamí sok kawí?

What do you say? I do not understand. Ta sa wáye? na
pohegam.

This is what I say: who reigns at Cabul? Dáse wayam: Pa
Kábul ke sok nást dai?

Dost Mahomud Khán reigns. Dost Mahomud Khán nást dai.

Are the people happy? Khalaq khushál dai?

Why should they not be happy? he gives every man his rights
Wale khushál na wí? Har chá ta haqq rasawí.

Don't be alarmed. Khapa kega ma.

Don't be afraid of me. La má ma werega.

Why are you angry? Pa sa swaze?

What do you call this? Dá sa bole? or Dí ta sa wáye?

This is called a cloak. Dí ta chogha wayí.
 Where is it made? Pa kum zâe ke jořegí?
 In Cabul. Pa Kâbul ke.
 What is the price of this? Da dí sa baiã da?
 Twenty rupees. Shil rupaiye.
 You want a large price. Dera baiã ghwâre.
 I won't take less. Kam na ákhlam.
 Look to your own interests; I will give you fifteen rupees.
 Khpul súd ziyân ta gora: Pinzalas rupaiye darkawú.
 What else have you? Nor sa mál lare?
 I have some woollen pieces. Tánúna me ishta.
 Show them me. Râta khkára ka.
 What do you sell them at? Pa sa baiã kharsawe?
 Have you any fruit? Mewa de ishta?
 I have apples. Mañre me ishta.
 Enough: I have no need of any thing else. Pas: nor me hes
 pakár nishta.
 Light a lamp. Díwa bala kařa.
 Put out the lamp. Díwa mařa kařa.
 Who has beaten you? Ta chá wahalai ye?
 A man has beaten me. Yo sarí wahalai yam.
 With what did he beat you? Pa sa wawahale?
 He beat me with a stick. Pa lawar wawahalam.
 You probably abused him, and therefore he beat you. Kanzale
 ba di kaře wí: zika wawahe.
 I said nothing. Hes na m'úwel.
 Go to the Doctor and get some physio. Doctor Sâhib la lár
 sha, dâru waghwâra.
 How shall I go? I can't walk. Saranga ba zú? pa khpo tlai
 na sham.
 You tell a lie: you can walk. Darogh wáye: pa khpo tlai she.
 I speak the truth: I am helpless: I cannot walk. Rishtiyá
 wáyam: láchár yam: na sham tlai.
 With whom do you read? Ta chá sakha lwale?
 A Mullah instructs me. Yo Mullá má lwalawí.
 Where does the Mullah live? Hagha Mullá charta osí?

He lives in the city. Pa khahr ke osí.

Is he a learned man? Dáná saṛai dai?

Very : he is an old man and versed in every science. Der :
spíngírai dai, áo pa har yo ilm pokh.

Is this water sweet or brackish? Dá oba khwage dí ka tar-
khe dí.

It is sweet : will you drink? Khwage di : skhe ba?

At this moment I am not thirsty. Pa dí sáat tigai na yam.

Show me the road, my man. Halaka ! lála lár wakhaya.

That is the road : mind you do not miss it. Lár hagma dai :
paidár sha chi hera de na shí.

How many coss is Peshawur from here? Pekhaur la dí zác na
soh kroha dai?

Please God ! it is ten coss. Inshállah ! Las kroha ba wí.

Waken me at early morning. Pa lo'e shahar má víkh ka.

I intend to go to Cabul. Zamá da Kábul níyat dai.

What will you do there? Halta ba sá ke?

I will see my family, then return. Kor ba wagoram, biyá ba
rásham.

How long is it since you left your country? Sumra mudda
kegi chi ta lakhpul watan na ráwatalai ye?

I do not know : it is a long time. Khabar na yam : der
waqt dai.

Where did you spend the night? Shpa de cherta tera kara?

At the mosque. Pa jamáat bándé.

Is Cabul a cold country? Kábul yakh watan dai?

It is a very cold country : snow even falls sometimes. Der
yakh watan dai : kala kala wáwre ham prewuzí.

I have heard that the heat is great at Jellalabad. Auredalai
me dai chi pa Jellálabád ke garmai dera da.

True. Rishtiyá dai.

A cold wind is blowing to-day. Nan yakh bád áluzí.

Look up : don't look down. Porta gora : khkata ma gora, or,
Kúz ma gora.

Stand straight : don't move. Sam udarega : khozega ma.

Sit up : stand up. Pása, kena : pásá, udarega.

This lad is short, and weakly : he will quickly tire. Dá halak
land dai, kamzor dai : starai ba zar shí.

How many men have you enlisted? So sarí de níwalí dí?
(lit. caught).

Twenty men—all of one place. Shil sarí, tol da yo zá'e.

Are they all related? Tol pakhpulo ke azízán dí?

If you had then given me the order, I would have gone in pur-
suit of him, I would not have quitted him. Ka hagma waqt
hukm di rákarai wai za pa hagma pase tilai ba wum, má ba
na wu prekhai.

Run, seize him, bring him. Pa munda lársha, wanisa, ráwala.
Sit here until I return. Dí záo nást osa tar so pore chi za wa
na girzam.

If I had known this, I would have told you before. Ka dá
khabara má ta malúma wai, má ba wránde táta welai wu.

What is that object which appears so white? Hagma sa dai,
chi dáse spín khkára kegí?

I could not do this deed : if I could have done it, I would
have done it. Dá kár kawalai me na shu : ka má kawalai
shawai wai, má ba karai wu.

SPECIMEN OF POOSHTOO MANUSCRIPT.

The following is offered as a specimen of Pooshtoo manuscript. It forms the 61st Chapter or Section (*báb*) of the *Rasheed-ool-Bayán*.

باب یوشیتم په بیان دهغه چه روژه خوروي

هر سزي که روژه خوروي	به قیامت بی مخ تور وي
خنکدن به به ده کران وي	پر به ویره دایمان وي
تنگ تاریک به به ده کوروي	کور به ده باند به اور وي
سوال جواب به به ده سخت وي	کار به سخت ددي کم بخت وي
مصاحب به دشيطان وي	هر کوره دیر به ارمان وي
چه له قبر به دي پاشي	زوي ويني به تر خاشي
مخ به هس دده تور وي	چه په تور کي تور سکروي
پر به قهر درب ووري	شرمنده بکت کوري
هس بوي به زني خينه	چه کند کي به شرمونه
خلاص به نه وي له هیت	دقیامت له مصیبت
په کوزونو بي سر که	به وهل بي اوتر که
هم وژر به په غارمه وي	هیخ سایه به باند نه وي
له کرمي به یشیزی	به خولو کي به دویږي
ولړه تنده په بر زور شي	په ژرا به دده کور شي
په صراط چه به گذر که دا	گذر به په حذر که
خاي په خاي به حجابونه	در ته شي لک تور غرونه

تاریکی به باند وشي	هر کور سخت به په ده شي
خای پشايي به ورليږي	پريوتو ته به جوړ یري
خو آخر به زني پروزي	ددوزخ په اور کيږي
گرفتار به په عذاب شي	درست صورت بي کباب شي
هر ساعت به عذابږي	هيڅ ساعت به نه خلاصږي
که هر خو که ارمانونه	که هر خو که فريادونه
دغه حال به دده وينه	خو پر قهر درب وينه
که بيا دي پرمهريان شي	هاله خلاص به دده خان شي
خبردار اوسه دينداره	په روژو تراوېم ياره
و بندکي وته تيار شه	له کل بدون ويزار شه
چه له دعباب خلاص ش	وځپل رب ته خاص الخاض ش

(THE ABOVE IN THE ROMAN CHARACTER.)

Báb yo-shpatam pa bayán da haghá chi rozhakkor wí.

Har saṛai ka rozha-khor wí,	Pa qiyámat ba-e* mukh tor wí.
Zankadan ba pa da† girán wí,	Pra† ba wera da ímán wí.
Tang tárík ba pa da gor wí,	Gor pa da bándé ba or wí.
Suwál jawáb ba pa da sakht wí,	Kár ba sakt da dí kambakht wí.
Musáhib ba da shaitán wí,	Hargora ! ḡer pa armán wí.

* *Ba-e*. The *é* is superfluous, and merely added to *ba*, the sign of the future tense, for the rhythm.

† *Da*. This affords an instance of the careless way in which the long and short vowels are interchanged in Pooshtoo MSS. We should have expected *Dá*; see the note to Art. 85.

‡ *Pra*, or *Par*; this is an example of a preposition used adverbially: or it may be explained by supposing that the noun which it should govern (*dá*, i. e. *rozha-khor*) has been omitted.

Chi la qabr ba dai pásí,	Ziwe wíne ba tar* sásí.
Mukh ba has da da tor wí,	Chi pa torgaí tor skor wí.
Par ba qahr da Rabb worí,	Sharminda khkata gorí.
Has bú'í ba zane† zí na,†	Chi gandagaí ba sharmawí na.†
Khulás ba nawí la haibat,	Da qiyámat la musíbat.
Pa gurzúno ba-e sar ka,	Pa wahal ba-e autar ka.
Ham walár ba pa gharma wí,	Hes saya ba bándesh na wí.
La garmaí ba yashegi,	Pa khwalo ke ba dúbegí.
Wluga tanda ba pra zor shí,	Pa zhará ba da da kor shí.
Pa sirát chi ba guzar ka,	Dá guzar ba pa hazar ka.
Záe pa záe ba hijábúna,	War ta shí lak tor ghárúna.
Tárikí ba bándesh‡ washí,	Hargor* sakht-ba pa da shí.
Záe pa záe ba warblegi,	Prewato ta ba joregi.
Kho ákhir ba zane prewazi,	Da dozakh pa or kewazí.
Giriftár ba pa azáb shí,	Darist súrát ba-e kabáb shí.

* *Tar* : "to," "up to," another preposition used adverbially, or without the noun it should govern. The idea which the words at first sight convey, seems to be that "matter and blood will drip *to*, i. e. upon him : " but as the impression intended to be conveyed, seems rather that the corpse of the fast-breaker will, at the resurrection, exude matter and blood, I prefer to understand *zmuka*, the ground, after *tar*, and to construe the passage thus : "matter and blood will drip (from him) to the ground."

† *Zane*, from him. Vide Gram. at the 3rd personal pronoun.

‡ *Zí na—sharmaví na*. The *na* is not to be confounded with the negative particle: it is altogether extraneous to the sense, and is simply added to *zi* and *sharmaví* to complete the verse.

§ *Bánde*. In the MS. the reader will observe that instead of the long vowel ي the د of this word has the short vowel, *zer* subscribed. This interchange of long and short vowels is of repeated occurrence in all Poosh-too MSS.

|| *War ta*. See Grammar at the 3rd personal pronoun.

¶ *Bánde*, written in the MS. *Bánd*, the terminal vowel being, this time, altogether omitted!

* *Hargor* : generally written *Hargora* ; the terminal vowel again omitted by the copyist.

Har sá'at ba ázábegí,	Hes sá'at ba na khulásegí.
Ka har so ka armánuna,	Ka har so ka faryádúna.
Dagha háll ba da da wi na,*	So pra qahr da Rabb wí na.*
Ka biyá dai† pra mihrbán shí,	Hála khulás ba da da zán shi.
Khabardár osa, díndára,	Pa rozho taraweh yára.
Wa bandagí wata taiyár sha,	La kull badúno‡ wezár sha.
Chi la da azáb khulás she,§	O khpul Rabb ta kháss-ul-kháss she.§

TRANSLATION.

The sixty-first chapter, in relation of him who is a neglecter of fasts.

Every man, if he be a neglecter of fasts, In the judgment his face shall be black.

The death-struggle shall be hard upon this (man) : Upon (him) shall be dread of the Faith.

Narrow (and) black shall be upon this (man) the grave, The tomb upon this (man) shall be fire.

The examination shall be strict upon this (man), The treatment of this wretch shall be harsh.

The companion he shall be of the devil, Look ye! he shall be greatly in grief!

When he shall get up from the grave, Matter (and) blood shall exude from him.

The face of this (man) shall be so black, As in blackness is charcoal black.

Upon (him) shall the wrath of God rain; Ashamed, he shall look down.

Such a stink shall go from him, That it shall put stink (itself) to shame.

* *Wína—wína*. See a preceding note. These *nas* are not to be mistaken for the negative particle.

† *Dai*, i. e. *Rabb*.

‡ *Badúno* : written in the MS. *Badún*, the terminal vowel being again omitted altogether by the copyist.

§ *She* : the terminal vowel again omitted.

He shall not be free from the fear, From the affliction of the Judgment.

With clubs he shall be beaten, He shall be made mad with blows.

He shall stand too in the sunshine, no shade shall be on him. With the heat he shall be boiled, In perspiration he shall be drowned.

Hunger (and) thirst shall oppress him, In weeping shall be this man's house.

On the way as he shall pass, This passing he shall make with fear.

In every place veiled objects shall become to him like black mountains.

Darkness shall be upon (him), Look ye ! it shall be hard upon him.

In every place he shall stumble, He shall be near to falling.

But at last he shall fall, He shall enter into the fire of hell.

A prisoner he shall be in torment, His whole form shall become roasted.

Every moment he shall be tormented, Not for a moment shall he obtain release,

However many lamentations he make, However many complaints he make.

This shall be the state of these, Who fall under the anger of God.

If hereafter he (God) be compassionate on (them), Then shall the bodies of these be set free.

Live on the look out for, O faithful friend, fasts and ceremonies.

And be ready for the service (of God), Be apart from all wickedness.

That thou mayest escape torment, And be purest of the pure to thy God.





